M-G-M'S SHORTS STORY FOR 1938

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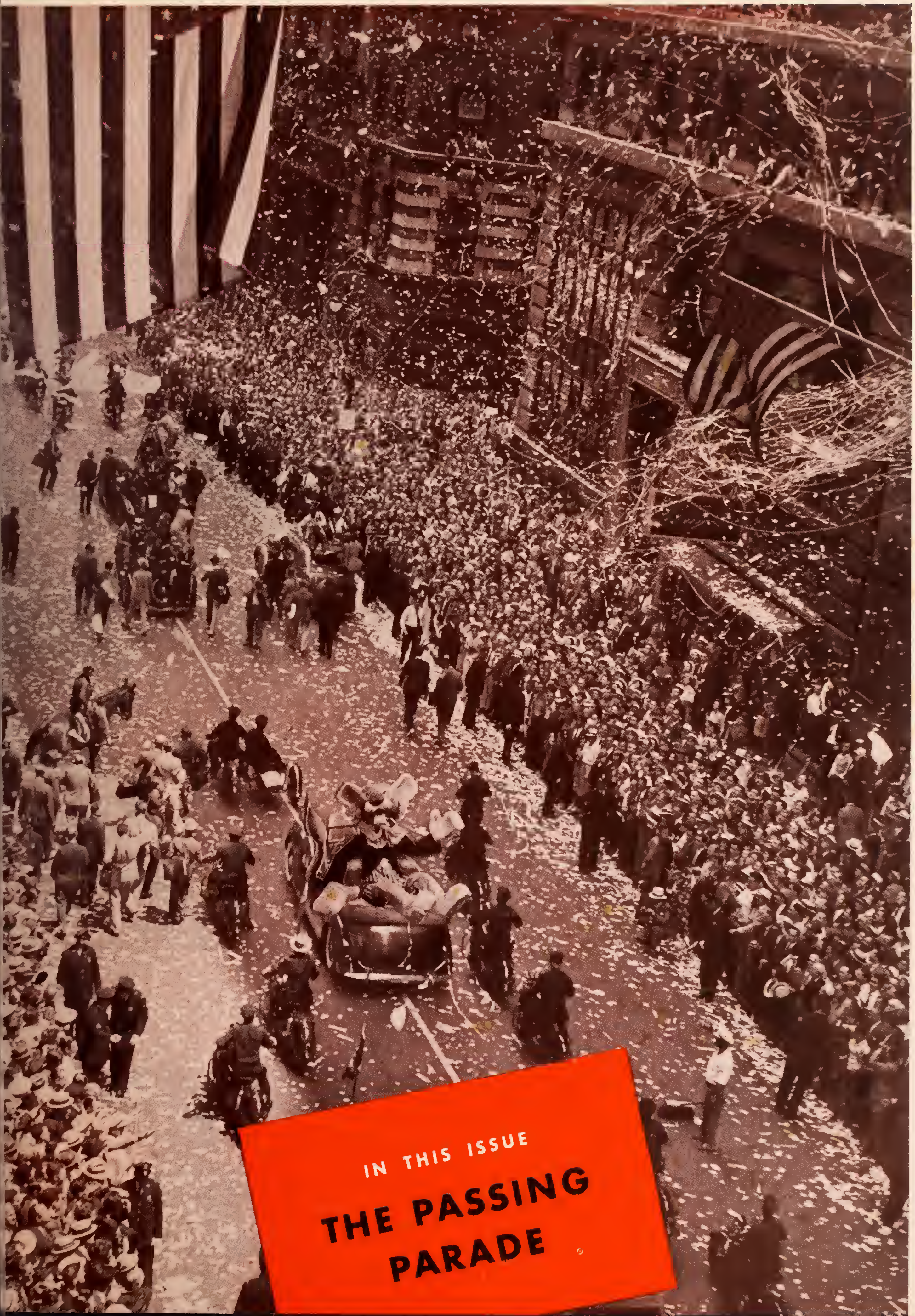
MGM

SHORT STORY



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THE PASSING PARADE

FOR

OCT.

NOV.

1938

LEO JRS. LION-UP

CRIME DOES NOT PAY

They're Always Caught — Police turn to the microscope to prove that Crime Does Not Pay. By means of ingenious laboratory devices an apparently perfect crime is unerringly solved. (22 mins.) *AUG.-SEPT.*

Think It Over — The screen exposes the fire insurance racket, telling the story of a gang of arsonists who, with the connivance of the owners, set fire to stores, collecting a percentage of the insurance. (20 mins.) *AUG.-SEPT.*

A Criminal Is Born — The screen examines America's most vital crime problem, the four million crimes committed annually by adolescents It presents the view that parent's neglect is a major factor in juvenile delinquency. (21 mins.) *MAY-JUNE*

Come Across — The case history of a mob of bank robbers who, trailed by G-Men, spend all their loot for hideaways and, having nothing left, are turned over by their ''pals'' to the police. (21 mins.) *APR.*

MUSICALS

The Magician's Daughter — A musical comedy enhanced by the romance of a magician's daughter. In addition to various feats of magic several new songs are featured. Cast includes Eleanor Lynn, Frank Albertson, Maurice Cass. (18 mins.) *MAY-JUNE*

It's In the Stars — A musical romance with a co-ed college locale, in which a ''no date'' edict is melted by the hot strains of a swing band. Cast features Johnny Downs, Eleanor Lynn, Roger Converse and Doris Weston. (19 mins.) *MAY-JUNE*

PETE SMITH SPECIALTIES

Football Thrills — Pete Smith's thrill-packed review of the classic games of the 1937 season, featuring 176 college stars in 8 major gridiron contests. (10 mins.) *AUG.-SEPT.*

Follow The Arrow — Howard Hill, recognized as the world's greatest archer, demonstrates his uncanny ability. He even duplicates the legendary feat of shooting an apple off a man's head, while Pete Smith gasps on the sound track. (10 mins.) *JULY*

Fisticuffs — Pete Smith presents a candid closeup of murder and mayhem in the cauliflower ear-growing industry, featuring ex-World's Champion, Max Baer, Barrymore of the beakbusters and current contender for the heavyweight throne. *JULY*

Anaesthesia — Pete Smith dramatizes one of the most important chapters in medical history, the development of Anaesthesia, from the ancient Egyptian method of hitting the patient over the head to today's most modern methods. (10 mins.) *MAY-JUNE*

Modeling for Money — Going behind the scenes of the glamorous modeling profession Pete Smith delves into its secrets and comes up with a parade of gorgeous girls including ''Miss Perfection,'' a girl with a perfect figure. (10 mins.) *APR*

The Story of Dr. Carver — A biography of a Negro slave child who grew up to become the greatest scientist of his race, saving the South its cotton crop and creating a $60,000,000 a year industry out of peanuts. (10 mins.) *MAR.*

Penny's Party — Successor to the 1937 Academy Award winner, ''Penny Wisdom,'' with noted newspaper home economist, Prudence Penny, again demonstrating mouth-watering food ideas in eye filling technicolor. Tricks and labor saving devices should prove a boon to harassed housewives. (9 mins.) *MAR.*

CAPT. AND THE KIDS

A Day At The Beach — The Captain and his family decide to enjoy a quiet day at the seashore. But circumstances (read Hans and Fritz) permit neither quietude nor enjoyment. (10 mins.) *JULY*

Poultry Pirates — The Captain suffers all the tribulations of a gardener, not only having the chickens eat all his seed, but also dreaming of a terrific fight with a giant rooster. (9 mins.) *APR.*

The Captain's Pup — A new source of trouble invades the Captain's domicile in the form of Hamlet, the pup. He finally lands both the Captain and himself in the dog house. (9 mins.) *APR.*

A convenient index, for reference purposes, of short subjects which have appeared in previous issues.

HISTORICAL MYSTERIES

Nostradamus — Carey Wilson tells the story of the man who foretold history's major events 200 years ago — the World War, King Edward's abdication, and a man named ''Hister'' who would conquer Austria in the twentieth century. (11 mins.) *AUG.-SEPT.*

The Man On the Rock — Napoleon is supposed to have died on St. Helena Island but many facts tend to show that he escaped and returned to France. Carey Wilson narrates this amazing story. (11 mins.) *AUG.-SEPT.*

The Bravest Of The Brave — History books state that the famed Marshall Ney, ally of Napoleon, was executed in France. Yet amazing evidence leads to the belief that Ney escaped to America. Carey Wilson presents the facts. (11 mins.) *JULY*

Miracle Of Salt Lake — In 1848, apparently in answer to the Mormons' prayers, sea gulls appeared in Salt Lake for the first time to save their crops from a plague of grasshoppers. Carey Wilson discusses the supernatural aspects. *JULY*

Strange Glory — The authorship of the Tennessee Plan which brought victory to the North in the Civil War is credited to northern Generals. Yet a woman claimed this honor before twelve Congresses and it is significant that her claims were never denied. (11 mins.) *JULY*

Joaquin Murrieta — Carey Wilson narrates the mystery of a legendary desperado of the Old West, a bandit who brought law to California by stealing 1,000 times his weight in gold. (11 mins.) *MAY-JUNE*

The Face Behind the Mask — The story of France's famous Masked Prisoner, committed to a living death by Louis XIV's ''Lettres de Cachet.'' Investigating several theories as to his identity. (11 mins.) *MAR.*

The Ship That Died — Famed radio commentator, John Nesbitt, in his screen debut, tells the strange story of the sailing vessel, Mary Celeste, which was discovered adrift fourteen days after sailing without a soul on board. (10 mins.) *JAN.-FEB.*

The Man In the Barn — John Wilkes Booth, assassin of Lincoln, was supposed to have burned to death in a barn. A charred body was found. But was it Booth's! Facts accumulated through the years cast serious doubts upon the matter (10 mins.) *NOV*

FITZPATRICK TRAVELTALKS

Cairo, City of Contrast — Views of the city of Cairo, depicting native life, ancient and modern structures, the famous Mohammed Ali Mosque, the royal palace and the 5000-year-old pyramids. (9 mins.) *AUG.-SEPT.*

Leo, Junior, announces a short-cut to prizes for showmen who sell shorts. See back cover for details.

MINIATURES

City of Little Men — Heartwarming story of Boys Town, a community of boys founded over twenty years ago by a priest who believed that there is no such thing as a bad boy. Everyday life in this smallest of all U. S. cities is portrayed. (11 mins.) *AUG.-SEPT.*

Streamlined Swing — In a story concerning a balmy millionaire and a dining car, the Original Sing Band, musicians who imitate musical instruments, present a new type of swing melody. (9 mins.) *AUG.-SEPT.*

Tupapaoo (What Do You Think?) — A white man in the tropics defies a native superstition and shortly thereafter meets sudden disaster. Some inexplicable incidents tend to holster the theory of supernatural revenge. (11 mins.) *MAY-JUNE*

Hollywood Handicap — Featuring ten Negro musicians who imitate musical instruments with their hands the story concerns a horse race at Santa Anita The camera introduces many film stars as they roam around the track. (10 mins.) *MAY-JUNE*

Tracking the Sleeping Death — The story of a battle for life in plague-ridden Africa in which Major-General Sir David Bruce, a Soldier of Science, fights the dreaded tse-tse fly to save a continent from sleeping death. (10 mins.) *MAY-JUNE*

The Forgotten Step — The true story of a man who planned a perfect crime. There was only one thing he did not take into consideration — the weather — and this finally cost him his life. (10 mins.) *APR.*

That Mothers Might Live — The heroic story of Dr Semmelweiss whose discovery of the cause of childbed fever that has saved the lives of countless mothers, was ridiculed by his associates and cost him his sanity. (10 mins.) *APR.*

Life In Sometown, U.S.A. — Depicting the situation when a police commissioner decides to enforce all the antiquated laws on the statute books, ridiculous as they may seem in these modern times. (10 mins.) *MAR.*

ROBERT BENCHLEY

How to Watch Football — Benchley tackles the intricacies of football from the spectator's viewpoint, finally deciding that the radio is the best medium for ''watching'' the game. (9 mins.) *AUG.-SEPT.*

How to Read — Discoursing upon the art of reading. Benchley says eye-strain develops from reading in subways, dentists offices, club rooms and beds. Conclusion is gathered that it's best to let your wife read to you. (9 mins.) *AUG.-SEPT.*

How To Raise A Baby — Benchley takes up the various phases of child raising, giving the last word (he hopes) on such complicated questions as the care and feeding of infants and how to prepare the morning bottle. (9 mins.) *JULY*

Courtship Of The Newt — Benchleyan dissertatin concerning the lowly Newt, its habits and customs and especially its love life. Between a complicated chart and a more complicated lecture the conclusion is reached that no Newts is good Newts. (8 mins.) *JULY*

An Evening Alone — Another learned Benchley dissertation, this time expounding the pleasures to be had in spending an evening alone. Becoming so involved in making himself comfortable, he has little time to enjoy the arrangement. (9 mins.) *MAR.*

OUR GANG COMEDIES

Aladdin's Lantern — The Gang goes in for histrionics, presenting a play in which Alfalfa plays Aladdin and attempts to spirit Darla away. But the magic carpet device fails, bouncing them both back to reality. (10 mins.) *AUG.-SEPT.*

Party Fever — Alfalfa and Butch agree that the winner of a boy's week mayoralty race will take Darla to the strawberry festival. Both have elaborate election campaigns but Waldo, a dark horse, wins the election and the girl. (10 mins.) *AUG.-SEPT.*

The Little Ranger — Alfalfa dreams he's a cowboy and that he and Darla are at Butch's mercy. He awakens to K.O. Butch for manhandling him in his dream. (10 mins.) *JULY*

Feed 'Em and Weep — The Gang crashes a birthday party in honor of Darla Hood's father, causing havoc generally and Mr. Hood to leave the table hungry, in particular. (11 mins.) *MAY-JUNE*

FIRST ANNIVERSARY NUMBER

SHORT STORY
OCT • NOV 1938

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"Motion pictures won't be your best entertainment until theatre managers know how to present a program. The biggest stumbling block to the enjoyment of a picture, and I mean a good picture, is the double feature. To round out a good program I believe that managers should exhibit one good feature, a newsreel, a cartoon and a couple of good shorts. And they are making good shorts these days, especially Metro. I sat in a projection room and saw a Carey Wilson short, a Pete Smith thriller, a 'Crime Doesn't Pay' short and a John Nesbitt, and I want to tell you that any one of these shorts is better than a dreary second feature. Let's do away with double features. Let's start showing and BILLING some of the shorts."

SIDNEY SKOLSKY

ENTIRE CONTENTS OF THIS PUBLICATION IS AVAILABLE FOR REPRODUCTION IN WHOLE OR IN PART . . . ADDRESS ALL COMMUNICATIONS TO THE EDITOR

• Published at 1540 Broadway, New York, N. Y., U. S. A.

Edited by Herb Morgan

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HOWARD DIETZ
S. F. SEADLER
HOWARD STRICKLING
OSCAR A. DOOB

DOUBLING.. Mister Dietz

To dedicate the inaugural issue of SHORTS STORY magazine, Howard Dietz, as official spokesman, summed up the M-G-M organization's attitude toward shorts in the pertinent paragraphs below. Now, after one short year, Leo, Jr. checks up to find that everything said then still goes—in fact, goes double!

WE at Metro are ~~great~~ greater believers in the short subject.

WE believe that instead of being the industry's step-child, the short is more often treated like ~~the babe on the doorstep~~ daddys little helper

WE ~~believe~~ know that a good short frequently saves the show when it is played in support of an inferior feature.

WE believe that a bad short will ~~just as often~~ always spoil the effect of a good feature.

WE believe that shorts are ~~properly~~ now being considered as fillers of seats, not merely of programs.

WE believe that a short will sell more seats at the box-office ~~as surely as~~ than a short story will sell magazines.

WE believe that ~~many~~ fewer otherwise smart showmen are short-changing their box-office by snubbing their shorts.

~~**WE** believe~~ Everybody knows that a minimum of extra effort in selling shorts will return considerable extra revenue.

WE believe that many a successful short today ~~must~~ does possess superior entertainment qualities PLUS a definite application of real showmanship.

WE ~~believe~~ are assured that there is nothing short about Metro's Junior Features except their length.

WE believe that many of ~~tomorrow's~~ todays biggest stars ~~will~~ are to be found in today's shorts.

WE believe that shorts are the industry's ~~most~~ only logical weapon against the double feature influence.

WE believe that shorts ~~are assuming~~ have assumed an increasingly important position in the production schedule and the theatre program.

WE believe that you ~~will~~ have believed us when we professed ~~an~~ honest desire to speed the short subject's march of progress.

WE believe that a publication such as this ~~will aid~~ has helped materially in bringing to short subjects a greater measure of the recognition that is their due.

BECAUSE we believe all these things, we CONTINUE TO give you M-G-M's SHORTS STORY!

HOWA DIETZ

Birthday Greetings

Birth

Birth

A FEW SHORT WORDS OF Congratulation

E. C. BEATTY
Detroit

M-G-M's SHORTS STORY magazine has been a tremendous help to us in properly placing your short product; in fact, for the first time we have had some definite and intelligent help in selecting short subjects to fit our programs. We sincerely trust this magazine will be continued permanently.

S. H. FABIAN
New York

M-G-M's SHORTS STORY magazine highly interesting and valuable asset to us in utilizing your short subjects. Our managers look forward to each issue.

JOHN J. FRIEDL
Minneapolis

All of us here feel that M-G-M's SHORTS STORY magazine has provided splendid and constructive information about short subjects and that it has been helpful in the proper handling of the M-G-M shorts in their presentation to the public. Keep up the good work.

J. H. HARRISON
Atlanta

If it was the purpose of M-G-M's SHORTS STORY magazine to direct new interest and attention toward short subjects and to be helpful in more intelligent booking and merchandising, then I may tell you that you have been one hundred percent successful. We think SHORTS STORY is one of the finest publications we receive.

RAY HENDRY
Salt Lake City

M-G-M's SHORTS STORY magazine is, in our opinion, one of the most effective means of selling shorts and their box-office possibilities to theatre managers that has yet come from any Studio. Not only do the personalitites behind the shorts take on significance, but the exploitation ideas are practical. Please keep up the good work.

HARRY KALMINE
Pittsburgh

Consider M-G-M's SHORTS STORY a highly constructive force in the booking and merchandising of shorts. It is an interesting and practical medium.

H. F. KINCEY
Charlotte

It is a valuable publication because it creates interest in shorts and shows the way to give them the selling they deserve. However, SHORTS STORY goes further—it constructively emphasizes that a balanced program is vastly superior to two features. It is a welcome addition to my reading program and, I am sure, to that of all theatre managers.

I. LIBSON
Cincinnati

We have found your SHORTS STORY magazine to be a great help in securing additional newspaper publicity for the various short attractions, as well as providing selling copy for the fronts of our various theatres. This magazine is likewise a real aid in booking, since it gives a concise and interesting description of the various shorts. All this, plus the fact that the magazine is done up in a most attractive way, makes the book genuinely worthwhile.

VINCENT MCFAUL
Buffalo

We feel that this magazine has been of great benefit to us, and has also assisted our publicity department in merchandising the short subjects. Many of your short subjects now have a real box-office value . . . a magazine of this kind is really worthwhile.

R. A. MCNEIL
San Francisco

I have checked with the managers and also with our booking department as to the merit of M-G-M's SHORTS STORY and it is their unanimous opinion that this magazine is very helpful in giving them information that assists them in selecting the proper short subjects to complete their programs.

R. J. O'DONNELL
Dallas

The M-G-M SHORTS STORY magazine is of inestimable value. It fills a great need because of its valuable material available today to both showmen and newspaper editor. There can be no doubt of the fact that it has aroused interest and attention to short subjects. I predict its increasing success with each issue.

GEO. W. TRENDLE
Detroit

Congratulations to SHORTS STORY magazine on its first birthday and sincere wishes from our organization for its continuance as an extremely useful publication. We find it very valuable in its detailed presentation of all important selling angles for M-G-M short subjects. We regard it as a source of information that has real ticket-selling value.

GEO. F. WEILLAND
Philadelphia

We congratulate you upon the first anniversary of your SHORTS STORY magazine. It has served our booking department in an immeasurable way to intelligently balance their programs; aside from this, enabled us to promote interest in our advertising the coming subjects that are especially liked and favored by our patrons.

NAT WOLF
Cleveland

We have found the M-G-M SHORTS STORY magazine very informative and helpful, and believe its continuation would be desirable.

harman-ising IS THEIR NAME!

BIG THREE OF CARTOONS: Hugh Harman (left) and Rudolph Ising (right) with Fred C. Quimby, under whose general supervision they will produce all future M-G-M cartoons.

RECENTLY returned to the Metro-Goldwyn-Mayer fold, this time as full-fledged staff members, are Hugh Harman and Rudolph Ising, two of the industry's foremost animated cartoon producers. This talented pair whose background parallels Disney's and whose names (real names, too) harmonize so euphoniously, celebrated the occasion with a few side glances at their interesting profession.

Cartoons, they assert, offer a medium which has infinite opportunity for expressing things to vast film audiences which heretofore could never have been told. The gift of the human characteristics of thought, speech and action, to birds, animals and imaginative beings is only one of the possibilities of this plastic medium, which permits movement and rhythm of form and line with sound and color. It is a form of graphic and audible art, such an art as the Angelos and Chopins of the past might have envisioned.

Continuing in this vein, Harman and Ising express the conviction that animated drawings offer, in many cases, the same superiority that the painting or illustration has over the photograph, delineating truer and more expressive illusion. It offers a freedom and flexibility that can achieve almost miraculous results in the hands of those sufficiently adept in its technique. It furnishes the means of creating character and apparent life where before no life existed; the means of exaggerating beyond the wildest reality. It is an instrument to play upon all the emotions from the humble funny-bone to the ecstasy aroused by an immortal symphony.

If a knowledge of production technique, and an appreciation of the potentialities of this medium is a guarantee of successful results in producing animated cartoons, then the Harman-Ising productions in the future will assuredly be even more successful than they have been in the past. It was Rudolph Ising who produced the first experimental talking cartoon showing characters coming out of an artist's ink bottle. Both he and Harman have worked in every single phase of the cartoon business during the past 14 years. Where before they produced cartoons independently for Metro release, as staff producers they now have full use of facilities which they could only dream about when they were turning out, on their own hook, such cartoons as "Wayward Pups," "Good Little Monkeys," "The Lost Chick," which won the Brussels International Festival Award and the Academy Award winner, "The Old Mill Pond."

At M-G-M they will go to work in the most modern cartoon plant in the world. Completed only last August, the plant is equipped with every known aid to cartoon production. It is staffed with more than a hundred and fifty men, story writers, animators, inkers, background specialists, "gag" men, etc. In addition, they now have at their disposal the facilities of the Metro music department, an item of overwhelming importance to an art which depends so greatly upon background music for the rhythm of its characters and the smoothness of its continuity.

Working under the general supervision of Fred C. Quimby, head of the cartoon division and liason with the short subject sales department, the two will make a minimum of eighteen films during the coming year. For the present neither will concentrate on any one division of work. Both will follow through from the original conception to the finished release. All their subjects will be in improved Technicolor.

As to their ideas for coming releases Harman and Ising prefer to be not too specific (a good idea in cartoon production where story material can be so easily borrowed). However, some hint can be gleaned from their statement that, with the refinement of the cartoon, slapstick comedy will give away to subtler forms of humor. Delicate whimsy, Chaplinesque pathos and subtle satire, they say, will inevitably become the theme for cartoons. In addition, folklore, myths, poems and fairy tales will be interpreted as never before through the animated cartoon medium. They visualize also the picturization of the themes of classic symphonies, accompanied by their music.

"The mission of animated cartoons," say Harman and Ising, "may become manifold as this progress is made. For these pictures to educate is excellent; for them to stir the depths of the imagination and play upon the higher emotions of our audience is a worthy objective. But whether we achieve the sublime or the ridiculous in our efforts, we are going to try to remember that the mission of the animated cartoon, as we see it now, is first of all to provide entertainment, and to that end we pledge our best efforts."

LEO, JR. WAS THERE! Better cooperation for shorts was promised by the American Library Association, after delegates saw a special screening of M-G-M releases.

"PUTTING LONG PANTS ON SHORTS"

Reprinted from the

MEMPHIS COMMERCIAL APPEAL

By Harry Martin

THIS PILLAR having lavished frequent flattery on the success with which Walt Disney has revolutionized the field of short subject production, it is both right and proper that recognition should be given here to the major studio which appears to be doing the best all-round job in the manufacture of film brevities at the moment.

Unquestionably that studio is Metro-Goldwyn-Mayer, which save for its shortcomings in the matter of cartoons, just about leads the Hollywood pack in this respect.

Indeed, it might be said that M-G-M is the only company outside of Disney which is producing shorts of genuine merit on an elaborate scale. The other studios have one or two sets at most, like — — — and — — — —, though the latter actually are filmed by another company and merely released through — — — —, and none can boast the comprehensive array of worthwhile entertainment in the abbreviated sector that Metro has to offer.

The assortment ranges through many categories. The "Crime Doesn't Pay" reels give a keen insight into the nature of the many rackets with which society must deal and the alertness of the producer is perhaps best illustrated in the subject shown at Loew's State these past few days, one stripped almost from the headlines of the Los Angeles daily papers of only a few weeks ago. I refer to the automobile bombing of a crusading public official.

In the field of mental and historic phenomena, Carey Wilson is performing a noteworthy task. His "What Do You Think?" items are provocative of interest in modern history such as few educational agencies have been able to engender and his searching, albeit absorbing, expositions of strange telepathic coincidences are most stimulating.

Pete Smith, of course, stands alone in the field of brisk comment on any and all sorts of things, from sports to science. The Robert Benchley "lectures" on elemental Americana are wholly without competition or comparison. Opinion differs as to the FitzPatrick Traveltalks, but I know many people who regard them as their nearest approach to the classification of international tourist and who would not be without them for the world. The "Our Gang" comedies, too, have their public, filling a definite place in the company's program. Occasional musicals and the newsreel round out the schedule.

Most of these featurettes have come into being within the past few seasons. Previously the shorts were merely fillers on the bill and the scant heed paid to their quality inevitably led to the iniquitous evil known as the double feature. This in turn was cheapening the whole quality of the product, for it was obvious that if exhibitors had to show two pictures for the price of one, ultimately the producers had to make two for the price of one. Now, however, that gap is being bridged effectively by at least two organizations with sets of screen briefs that can stand on their own footage and in several instances are developing into definite office attractions.

Oftimes these days I hear two people arguing about the question of what movie to attend and one will finally win the discussion by saying "The Such-and-Such Theatre has a Donald Duck." Or perhaps it is a Robert Benchley or a Pete Smith. I have heard others remark, "Well, I've got into the habit of going to the Blank Theatre because even if the feature isn't so hot, I know the shorts will be o.k." Investigation has revealed that in every such case the showhouse in question consistently presents either the Disney or the M-G-M shorts.

From the standpoint of the parent with children who attend the movies, a view which is all important to millions among us, this is a factor which more and more is being given consideration. Fathers and mothers who formerly contented themselves with inquiry about the nature of the feature before permitting little Johnny or Susie to attend are now beginning to extend their queries to the surrounding bill, having learned through bitter experience that an acceptable full-length picture does not insure a suitable accompaniment. For the most part, these Metro picturettes are of types that are not only satisfactory for juvenile purposes, but actually are of genuine intrinsic value in the general scheme of education for the child mind.

From an actual experience I have learned that the inquisitive youngster may be directed into worthwhile channels by following up the trends of thought provoked in a number of these items. There was one recently, I recall, that had to do with the mystery surrounding the death of Napoleon. My own boy having been considerably impressed with Napoleon Bonaparte from attendance upon "Conquest," was much interested in the point raised by this subject and the opportunity was thus opened for us to discuss the Bonaparte's place in European history.

It may be that there are a few shorts that are of dubious content insofar as a child's education is concerned, but in our family we have always felt it best to let the young man see them all and then point out for his benefit such angles as are needed to prevent false impressions, hopeful that this will make him the more fully equipped to grapple with the challenge of his own personal problems as time gradually draws him away from us.

The youth side of this short subject matter is only one phase, however, for somehow in these Benchley and Pete Smith and Carey Wilson subjects the studio has managed to direct its shafts at the adult mind even while holding the youngsters. A grown person need no longer feel a little ashamed for being entertained by the stuff that is shown on the screen with the main feature.

And so I suggest a special salute to Leo the Lion for putting long pants on the shorts.

My, how that kid is growing — no wonder his folks are so proud.

REPRINTED FROM
The New York Times

KNIGHTS OF THE

CABO VERDE, Changchow-fu, Schleswig-Holstein, Zuffenhausen, Adrianopolis, Popocatepetl and British Somaliland may be just vague tongue-twisting gazetter names to the average copy desk writer, but to the newsreel editor man, who orders the cranking of the world's events as they transpire, they are spots that require no atlas-consultation when anything important happens.

If the world is not exactly the oyster of the newreel editor and his roving staff, it is a dramatic and romantic stamping-ground which shrinks in perspective in proportion to hundreds of weekly outgoing shipments of laboratory negative. The big flash of the week may be in Labrador, Salt Lake City, Venezuela or the Canary Islands. Whenever and wherever action is on tap, a visual reporter with a lens and a heavy tripod-box is not far in the wake. The reportorial romance of olden days, now partially obliterated by the highly routinized and mechanized news-gathering system, is transferred to the 1938 cameraman. Fire, flood, battle, murder and sudden death drag him across prairies, steppes, seas, crags and military barricades, absorbed in adventures which may pack more drama in a week than five years spent on a Hollywood set, or ten at a metropolitan city desk.

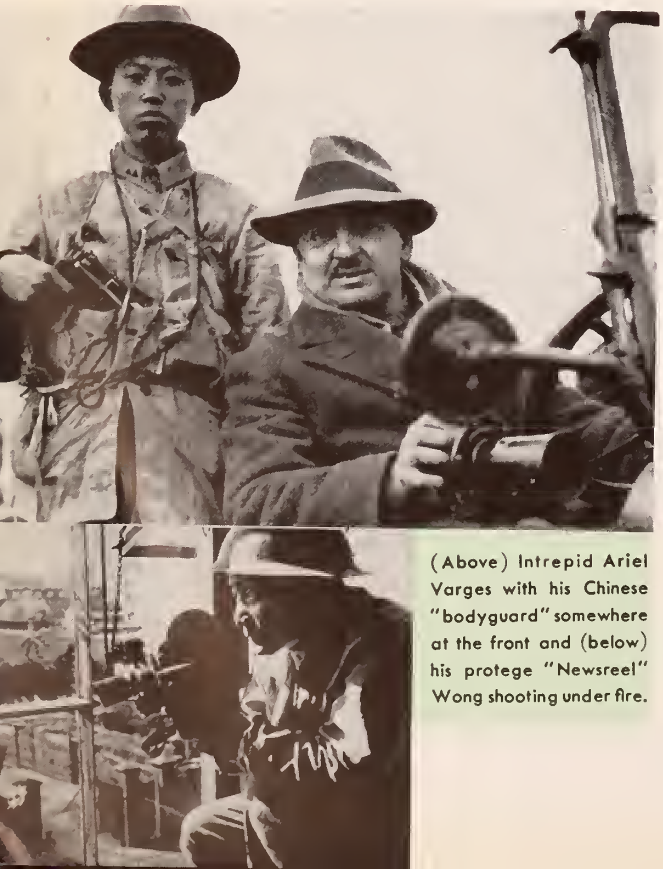
About a hundred veteran cameramen are on permanent duty on various fronts, for the different newsreel companies. But this is merely the beginning of the story. In a dog-eared black notebook on the desk of Walter Breedon, New York assignment editor for M-G-M's semi-weekly "News of the Day" is an alphabetical list of communities stretching all the way around the globe, and up and across the two Poles. Underneath each town listed is the name of one or more individuals who may be called on to make a contribution in case of emergency. These newsreel men operate strictly on a free-lance basis; some of them have never sold an inch of film to the New York company, but have attracted enough attention, through some past suggestion or speculative contribution, to win a place in the book. It is surprising, according to Mr. Breedon and his aide Morton McConnachie, how many amateur or "semi-pro" cameramen have sent in five hundred, a thousand or even two thousand feet of film made on professional-size film, with professional equipment. The two chief drawbacks are lack of skill in making the shots, and even greater lack of editorial vision in picking the subjects, which generally have limited, local appeal.

In most cases where a big news event happens within the borders of the United States, it is considered safer to despatch to the scene one or two staff men from bureaus maintained in New York, Los Angeles, Chicago, Washington, San Francisco, Boston, Philadelphia and New Orleans, rather than trust the free-lance brigade, though the latter sometimes send in valuable supplementary contributions. A staff man was sent down from New York to cover the prospective Florida hurricane of the past week, and two more men went scurrying up to New England to get shots of flooded areas. When a free lance man is engaged to cover a local happening, he is compensated on a basis of $35 a day, and footage.

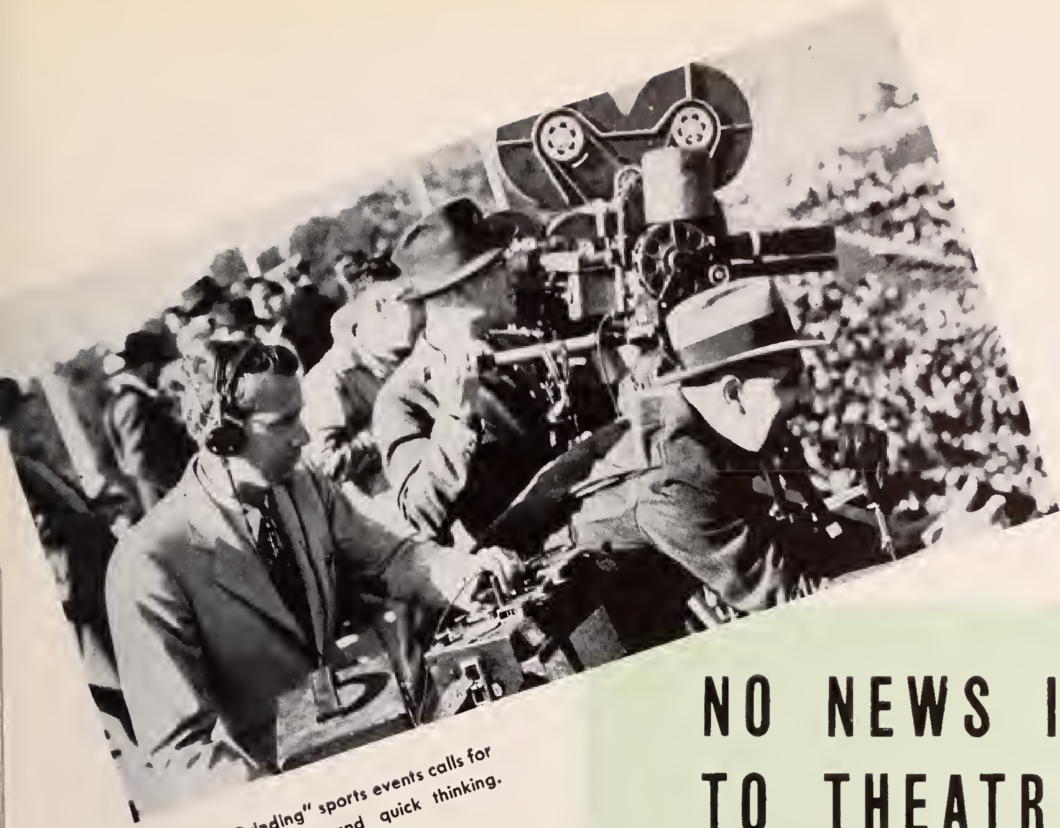
Staff headquarters in the European field are in London, Paris and Rome, with bureaus in Shanghai, Tokyo, Berlin and Hawaii. Head newsreel men in these spots often engage their own free lance "correspondents" and make deals with them individually for accepted material. In other cases, cables are flashed directly to isolated spots where an amateur picture-gatherer has waited, perhaps for years, for some twist of events to give him a chance to show what he can do.

It generally takes at least five hours after a newsreel negative reaches the home base before it can be developed, edited, and comment added, preparatory to rushing to theatres. The fastest time on record was at Coolidge's inauguration when on a train with laboratory equipment from the capitol to New York, the pictures were developed en route. Only great disasters or other vitally important happenings are given "special release" of this sort, the ordinary footage going into reels which are released twice a week. Newsreel men are taught to anticipate events before they happen, and to be ready for them. Every arrival of the Hindenburg was covered by a staff of experienced New York men, so that when catastrophe arrived, while no one expected it, everyone was prepared. As a result some remarkable recordings were made of the actual destruction of the dirigible.

A fraternity exists among newsreel men which might be compared to the camaraderie or the reporters of a couple of decades ago. Most of the staff men of all companies are personally acquainted with each other, and a friendly competitive rivalry is carried through all assignments. There have



(Above) Intrepid Ariel Varges with his Chinese "bodyguard" somewhere at the front and (below) his protege "Newsreel" Wong shooting under fire.



"Grinding" sports events calls for hard work and quick thinking.

been cases — one of them the Hauptmann trial in Flemington — where all newsreel concerns pooled resources, and took turns at using the concealed boxlike structure where courtroom action was photographed from the balcony; all shots made thus became the joint property of all companies. Practically all the action of the first World Series' game, and the big football games of the year are photographed, and five or six thousand feet then cut down to a hundred and fifty, for release.

Newsreel men continually risk their lives on adventures involving travel in hazardous areas. One veteran cameraman last year chartered a plane to cover a flood area, and, investigating his pilot after a series of hop, skips and bumps, found he had already consumed three-quarters of a quart of Scotch. How he ever got to the ground, two hours later, remains a mystery to him to this day. One cameraman, Charlie Mack, narrowly escaped death on three successive assignments. Another cameraman just escaped decapitation recently when a truck making scenes of football practice, with everyone's head turned the other way, put on the brakes just before it would have reached the goal posts' crossbar. John Bockhurst, covering a submarine testing off New London, barely escaped with his life when some water leaked into the battery and the equipment refused to function. Jack Whipple, who began his newsreel career when Theodore Roosevelt was still president, and who cranked Wilson's inauguration, can recount imperturbably a score of hairbreath escapes. "We don't think anything about them till they're over, then it doesn't matter," is his comment.

These musketeers of the movies have often assisted the police in obtaining important evidence, and in at least one recent case — that of the five Brooklyn boys who killed an elevated cashier — Cameraman Rody Green recorded a full impromptu confession on his sound track. Conversely, newsreel reporters are often arrested, or threatened with arrest, and (what is more to be feared) their cans of celluloid confiscated. One New York staff man, who recently got into such a jam in Pennsylvania, managed to wriggle loose after a legal battle lasting a week. He was passing around drinks, in celebration with the boys at home, when a registered letter arrived bringing a bill from the lawyer he

(Continued page 22)

NO NEWS IS BAD NEWS TO THEATRE AUDIENCES

. . . that's why M-G-M offers a real NEWS *reel!*

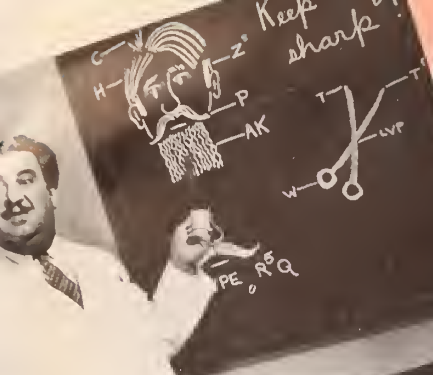
With its vast globe-girdling news gathering organization ever on the alert and always "on the ground" to record every vital, significant development, News Of The Day has established a reputation for being first with the news and first in the minds of the audience.

Now, with the largest editorial and camera staff in its history, News Of The Day, more than ever before, is prepared to present the news WHEN it's news in these new up-to-the-minute streamlined sections:

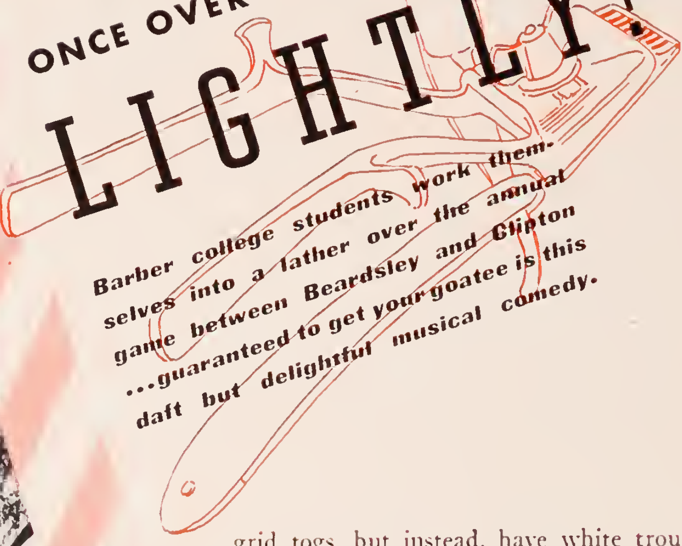
THE FRONT PAGE
voiced by noted radio commentator
John B. Kennedy

THE SPORTS PAGE
voiced by sports authority
Bill Stearn

THE WOMAN'S PAGE
voiced by feminine stylist
Adelaide Hawley



ONCE OVER LIGHTLY!



Barber college students work themselves into a lather over the annual game between Beardsley and Clipton ...guaranteed to get your goatee is this daft but delightful musical comedy.

GO GET EM CLIPTON
TRIM BEARDSLEY
CLIPTON SPELLS VICTORY

CLIPTON BARBER COLLEGE

HOLLYWOOD, which is known to go in occasionally for the unusual, has now topped all its other adventures into unreality by staging a gridiron contest that doesn't turn out to be a football fracas at all.

In Metro-Goldwyn-Mayer's latest two-reel musical, "Once Over Lightly," representatives of two colleges are seen, dashing out onto a football field to the cheers of enthusiastic spectators. But what's this? These aren't football uniforms. That isn't football equipment. And what are those big white chairs doing on the field? Oh! So that's it. They're *barber* colleges, Clipton and Beardsley, engaging in annual competition for supremacy in the lather and tonic profession.

Dixie Dunbar emerges from under the stands leading the Clipton band. Marching through the goalposts, appropriately striped in red and white paint, the musical barbers do their bit to entertain the throngs before the game begins.

Coach Billy Gilbert leads the strangely uniformed team. The players don't wear grid togs, but instead, have white trousers and blue barber smocks. These have a large white "C" across the front and numerals on the back. Gilbert is the only one wearing a football suit, vintage 1902. The Beardsley team is led by Coach Fred Somers, wearing a baseball suit. Beardsley players wear dark trousers and white barber smocks. Huge "B's" cover their fronts and numerals, their backs.

The teams line up and run through their plays. Eleven men from each team remain on the field, go to their respective sidelines, and grab their razors, clippers, towels, shaving mug and shaving soap.

In the center of the field are twenty-two empty barber chairs. The players stand at attention. A bugle sounds and twenty-two dirty and ragged individuals, each with a two-foot beard and one foot mop of hair, march on the field and choose a barber chair at random. They haven't been in one for years.

The object of the game is for the players to shave and clip the hair of their customers without incurring penalities or taking unfair advantages while the referee's back is turned.

The whistle is blown and the tonsorial artists rush up to their chairs and start shaving at a furious clip. One man says his barber is too rough and knocks the Beardsley barber out. Time out for injuries while the barber is removed. No substitutions are allowed. Another Beardsley man lays aside his razor and starts clipping a beard. That's a penalty if the referee sees it. So he's disqualified for clipping. A Beardsley man starts shaving before the signal and is sent out of the game for offside. Coach Gilbert is so happy that he runs out on the field to congratulate the referee, but that's a terrible penalty. Three Cliptonites leave the field. Gilbert starts objecting. Two more Clipton men go. A sixth Clipton player is burned while fingering a hot towel and has to be removed.

Things look bad, but in the last minute, star Johnny Downs accidentally hits upon a shaving concoction that merely has to be applied and the whiskers come off just by rubbing with a towel. Downs, in this way, shaves eleven men in the last minute and wins for Clipton by two unfinished beards. What a game!

Exploitation ☆ ☆ ☆

IN COOPERATION with a department store, sponsor a city-wide shaving derby with no razors barred — straight, safety or electric. Hold eliminations at your department store and finals on your theatre stage. Offer suitable awards to those who finish fastest — and without cuts. Give guest tickets to "Once Over Lightly" to all who enter.

Offer to admit without charge anyone with a beard over six inches long who presents himself to your doorman. This is a stunt that will not over-tax your box-office and can be counted on to land in the news columns of any average newspaper. If any takers do appear, send out a hurry call for a newspaper photographer!

Arrange with a department store or drug chain to offer a ticket to "Once Over Lightly" with each razor purchased during your engagement. Be sure to stipulate that the amount of newspaper space to be run by the store is sufficient to compensate for the number of admissions involved.

"Once Over Lightly" offers unlimited opportunities for window and display tie-ups with all manner of shaving accessories, razors, brushes, creams, lotions, blades, talcums, mirrors, etc., etc. Perhaps you can induce a large drug store chain to designate a "Close Shave Week," as a time for stocking up on new and better shaving equipment.

Barber shops too, can be utilized in your campaign for "Once Over Lightly." Furnish them with window strips cut out in the shape of a pennant, with copy: "This is Smooth Shave Week — everything free if we nick you . . . "see 'Once Over Lightly,' etc."

Man's Greatest FRIEND

Pete Smith's stirring salute to dogs who ask nothing more than to share Man's burdens . . . who give up their lives to serve and protect Mankind.

OF ALL THE dog lovers throughout the world, none have done more to bring about a wider appreciation of the heroic roles these animals play in the theatre of life, than has Pete Smith, Metro-Goldwyn-Mayer short subject narrator, by trade, and dog lover, by nature.

In selecting material for his inimitable one-reelers, Pete has always been a push-over for stories about dogs and their relations with humans. In the past two years alone, he has presented no less than four subjects detailing some poignant story of dog and man. "Killer Dog" told the story of a police dog on trial for its life and its ultimate acquittal. "Wanted A Master" was a touching tale of a stray little pup seeking to attach himself to someone's heart and hearth in order to escape the ever menacing dog pound. His plaintive efforts to win a spark of affection from various prospective masters thrilled every dog lover as no ten best pictures ever could. Smith's next dog story was "Friend Indeed," which depicted the mutual understanding and comradeship of a blind man and his dog. "They Live Again" detailed the invaluable role dogs played in the discovery of insulin for diabetics.

Now the latest dog story in the series of Pete Smith Specialties, "Man's Greatest Friend," tells how man and dog have been friends through the centuries, each comforting and depending on the other.

Directed by Joe Newman from a screenplay by Barney Geraud and Richard Goldstone the film opens with a view of prehistoric man who, against the fangs and claws of savage beasts, could count on one trustworthy friend and servant to share every hazard — the wolf dog, only one step removed from the other savage beasts of the jungle.

On up through the ages, of all domesticated animals, dogs have been, and continue to be man's greatest friends.

But just as humans sometimes go mad with the lust to kill, the film shows that this also happens to dogs. It is an unreasoning madness — a ravening thirst for blood heralded by the terrifying cry of "Mad Dog!"

The short then briefly traces the life of Louis Pasteur; how, since childhood, the horror-stricken features of a child bitten by a mad dog impressed themselves indelibly on his mind; how, upon becoming a scientist, he made his most important mission in life the development of a cure for the dreaded hydrophobia; how, after years of heart-breaking effort, he was finally rewarded when he was able to change a child, doomed to death, into a laughing, healthy youngster.

As for those unknown dogs who died for Pasteur's science, the world of medicine remembers them even as it does, Thuillier, who sacrificed his life fighting cholera in Egypt; or Lazear, who died in the battle against yellow fever in Cuba; or the little Japanese, Noguchi, who heroically inoculated himself with deadly fever germs and willed his body to science so that it might learn how the bacteria killed him.

Skilled scientists have taken advantage of the similarity between the blood structure of dogs and humans and sacrificed hundreds of dogs in their experiments. Because dogs by the hundreds have given their lives to science, man no longr suffers incurably from pellagra, from pernicious anaemia, from many assorted afflictions and diseases.

Exploitation ☆ ☆ ☆

AS A USEFUL and timely tieup in connection with your showing of "Man's Greatest Friend," get your newspaper to conduct an adopt-a-dog campaign to find homes for all the stray animals currently inhabiting your municipal dog pound. Award the dogs to readers who write the best letters describing how they will care for them. Invite all dog winners to a showing of your film.

The classified advertising manager of every newspaper has at his disposal a certain amount of display space for "house ads" to promote the want-ad section. Get him to run a series of promotion ads suggesting that everyone will want to own a dog after seeing "Man's Greatest Friend," and that the best way to obtain one is through the pet columns of the newspaper. Guest tickets might be offered to every reader who purchases a dog through a want-ad during the week of your showing.

Proud parents were never prouder of their offspring than the average dog owner is of his dog. In addition to its publicity value, direct boxoffice returns will be realized from a department store tieup to "screen test" local dogs. Let the owners parade their dogs before a movie camera set up in the store's childrens department at a specified time, the pictures to be shown later at your theatre with "Man's Greatest Friend."

Dog pictures make good newspaper art. Let your paper assign a photographer to shoot dogs in various parts of town with guest tickets offered to the owners of each dog whose photo appears in the paper.

EAGER to escape the ennui of ordinary existence, the average person runs to a movie theatre, there to have his emotions aroused by the unreeling of a typical "true-to-life" story. What the bored moviegoer does not generally realize is that all the ingredients of this very movie are to be found in greater or lesser degree all about him.

To the observant (which most bored moviegoers unfortunately, are not) no scenario can be as completely absorbing as life itself. No matter how or where it is lived, life is a passing parade of too colossal magnitude for even Hollywood to hope to duplicate.

Even John Nesbitt, famed radio commentator, who admits he is interested in life solely for what it offers in the way of excitement, failed to recognize the thrilling incidents and interesting sidelights that are constantly underfoot — until his father left him a trunk.

That trunk opened a new life for the commentator; it gave birth to his radio program, "The Passing Parade;" it made young Nesbitt realize that the most interesting people were the less-well-known, the small insignificant ones; it made him realize that small unknown industries are the most exciting; that seemingly foolish discoveries were the most valuable; that even inanimate objects had lives of their own. For, in that trunk were the lifetime observations and notes of Nesbitt's father, who had been a teacher, a newspaper man, a diplomat, and a secret service agent.

In his life, he was able to see strange things, meet odd people, notice unusual happenings, and all he noted, he stored in his trunk. Now, John Nesbitt owns that trunk, and has taken advantage of those notes.

First, there was the radio series on the West Coast. Nesbitt's "Passing Parade," was listened to by thousands from Seattle to San Diego. Then, he became known all over the country when an Eastern sponsor put him on a national hook-up. Finally Metro-Goldwyn-Mayer shorts producer, Jack Chertok, realized that Nesbitt had something new to offer the screen, and signed him to make a series of pictures.

Now, the first of this new series is ready for release. It is something entirely different in motion picture presentation, informative and at the same time highly interesting. Both Nesbitt and Chertok believe that the introduction of these poignant everyday human stories will mark a milestone in short subject history.

The first reel of the new series is concerned with three yarns, authentic and amazingly interesting. One of the episodes tells the story of the fortunes frozen in banks throughout the nation, unclaimed for years, the depositors dead or untraceable. The second tale traces the life of an automobile from the proud day of its birth to its last wheezing cough as it rolls to the junk yard. The third story depicts one of the country's big businesses, though little known to city dwellers. It is the marriage business, those matrimonial agencies which make it possible for lonely persons in sparsely populated areas to find themselves a mate on a mail-order basis.

As the series progresses Nesbitt promises to dig down into his father's trunk on many more occasions, to show audiences how much glamor there is in little things in life.

Ten one-reelers in the "Passing Parade" series will be released annually. Basil Wrangle has been assigned as the director with scripts by Doane Hoag, George Sayre and Douglas Foster. Jack Chertok produces.

The Marriage Industry

AMAZING as it may seem, more than 100,000 marriages a year culminate as the result of two dollars, a photograph, and catalogue number. In other words, by the go-between methods of Matrimonial Marts or "The Marriage Industry."

Now, as the newest in a new series of short subjects, Metro-Goldwyn-Mayer, for the first time, discloses the workings of this tremendous business in the first issue of John Nesbitt's "Passing Parade."

The marriage industry, operating more than 300 agencies throughout the country, operates all year, twenty-four hours a day, catering especially to residents of rural communities. The business is based on the world's most ancient emotion — love. It knows that loneliness will lead boy to look for girl and vice versa. Through advertisements, it tells them that with two dollars and a photograph, their names will be included in the catalogue to be sent to all parts of the country. Hundreds of men see the photographs and marriage is practically inevitable.

THE MARRIAGE INDUSTRY flourishes in the hinterlands, providing mail-order mates chosen from a catalogue for the price of a postage stamp.

So the money and photograph are mailed. Also added is the fact that the sender is a hardworker, a good cook, a lover of children, or words to that effect; or better still, that he or she has saved some money. This information, and physical measure-

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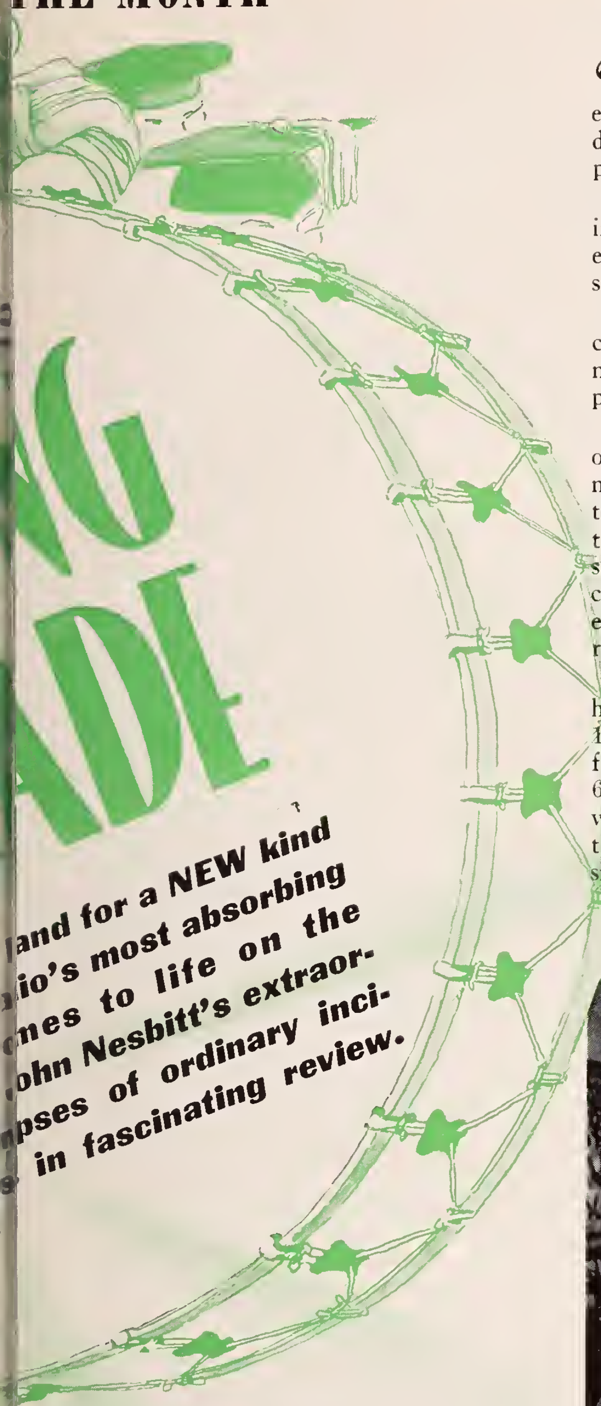
THE MONTH



G

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and for a NEW kind
io's most absorbing
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pses of ordinary inci-
in fascinating review.

ments in the case of the fair sex, are published in the catalogue. Somewhere in the country there is a man to whom one of these thumbnail descriptions will appeal. Writing to the marriage bureau he gets the name and address of the catalogued girl, writes to her, and in thousands of cases finally sends for her.

The Marital Mart chalks up another victory for Dan Cupid.

FROM THIS TRUNK, inherited from his globe-trotting father, has come the inspiration and much of the material for John Nesbitt's "Passing Parade."

Unclaimed Millions

"ONE OF the strangest facts about America is that although most everyone needs money, more than two hundred and fifty millions of dollars have been put in banks and forgotten."

This is the observation of John Nesbitt in "Unclaimed Millions," one of the interesting episodes of his new "Passing Parade" series for Metro-Goldwyn-Mayer.

Nesbitt tells the story behind the so-called "inactive" bank accounts which in most cases are never collected by the depositor or his heirs.

It is learned in the film that an average of one out of every hundred people has money in the bank which has been forgotten completely. Amnesia sufferers, fugitives from the law and people who die suddenly are others whose bank accounts clutter up the records, accumulating interest in most cases never to be collected by the rightful owner.

Nesbitt selects a typical example to show how these "inactive" accounts develop. In 1917 a William Lawton opened an account for himself and his sister, Jerry, depositing 650 dollars. Shortly afterwards Lawton was killed in the war. His money lay in the bank vault for years unclaimed by the sister who knew nothing of the account.

UNCLAIMED MILLIONS lie dormant in the nation's bank vaults, owners dead or disappeared, relatives seldom found.

Twenty years later the vice-president of the bank in charge of inactive accounts, while okaying a check, suddenly noticed that it was made out to Jerry Lawton. Investigation proved the woman actually was William Lawton's sister. She received the 650 dollars plus compound interest for twenty years.

But Nesbitt makes much of the fact that collection of this "lost" money is a rarity. He says that many people deposit money in a bank put their bank book in an attic trunk or unused drawer and in hundreds of cases never come across it again. This carelessness, he says, is the principal reason for a quarter of a billion dollars lying unclaimed in the nation's banks.

Autobiography Of A Car

COMMENTATOR John Nesbitt sees in an automobile not a piece of cold steel and machinery. Rather he would have the "horseless carriage" considered more animate, something that grows up, reaches maturity, becomes old and decrepit, finally living again in a "reincarnated" state.

With this belief he presents the "Autobiography of a Car" as one of the episodes in the first issue of his new "Passing Parade" series for Metro-Goldwyn-Mayer.

For his purpose Nesbitt picks a car at random. Its first owners are a well-to-do couple, just married. They spend their honeymoon driving through the country, keeping the car at a fast pace, jerking it into gear, failing to have it properly lubricated, not minding a few dents. So returning from their honeymoon they decide to trade it in.

The next owner is a gangster who bulletproofs the body. Captured by the police after a hold-up his car is sold on the police auction block. The purchaser drives it off the lot but smashes into a pole only a mile away.

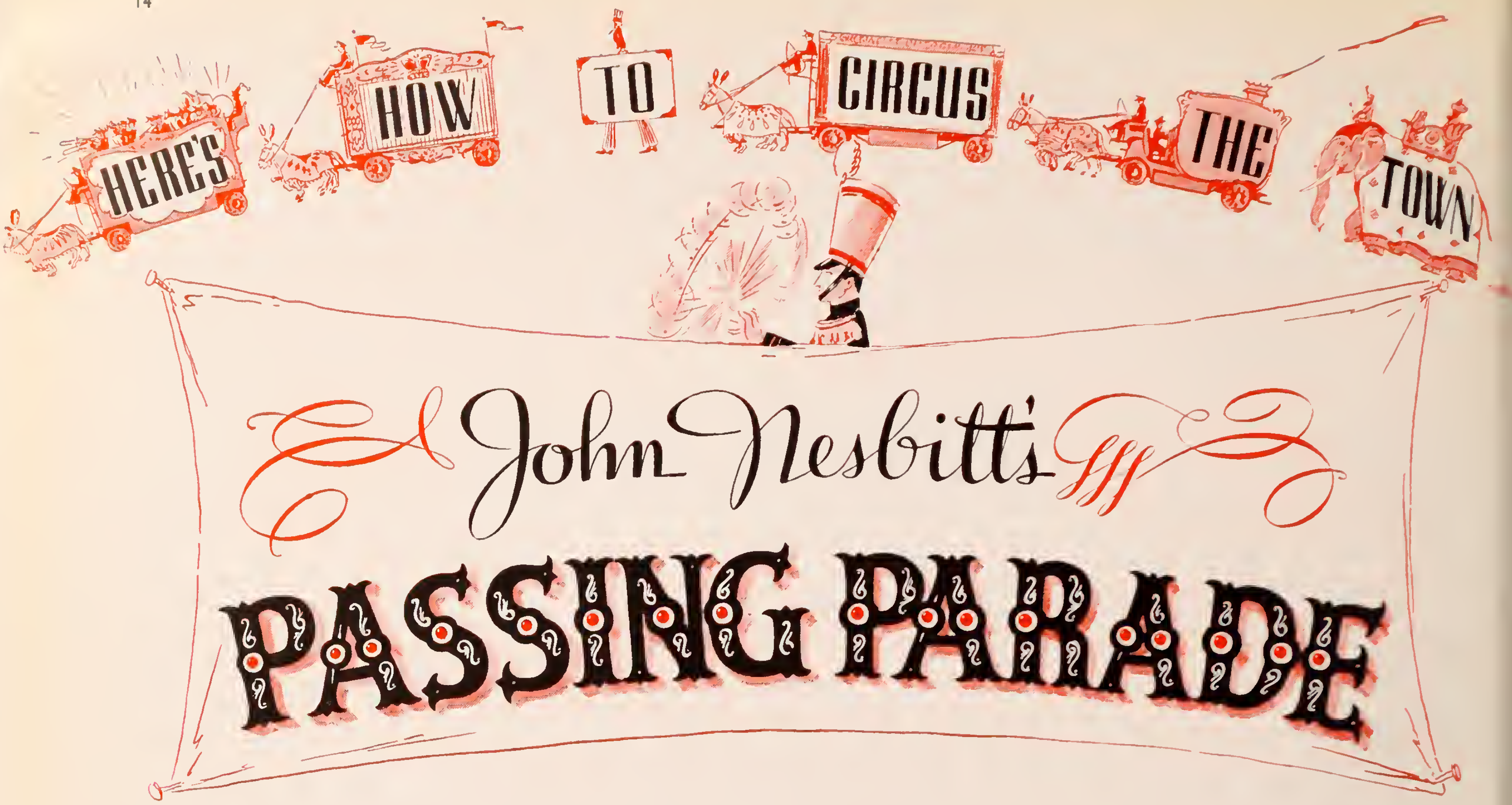
Again in a used car lot, Joe College gingerly fingers twenty dollars and yells, "The car is mine!" A pail of paint and a brush give the car a new coat but this time such phrases as "54-40 or bust" or "We're from the city" and other such adolescent tributes decorate its sides.

AUTOBIOGRAPHY OF A CAR does no end on a junk heap. Their metal salvaged they live again as guns and ammunition

Our car can't go sixty any more. It can't climb a hill in high. And when it won't go at all, the junk dealer buys it for ten dollars, selling it in turn to a scrap iron concern.

The once fine car that made a honeymooning couple happy; drove a gangster to his doom; became the toast of a college campus, is now nothing more than a steel hulk.

But its life isn't over yet. It will live again, this time, perhaps, as a part of a battleship, a cannon or a machine-gun.



HERE'S HOW TO CIRCUS THE TOWN

John Nesbitt's PASSING PARADE

BECAUSE it is the first of a series and because it represents an entirely new type of short subject, appealing to all classes of audiences, smart showmen will recognize the advantages of concentrating more than ordinary selling attention on the initial issue of John Nesbitt's "Passing Parade."

Nesbitt has established a vast and enthusiastic following with his "Passing Parade" coast-to-coast radio series under the sponsorship of Gulf gasoline. Point out to local radio stations handling the Nesbitt program that spot announcements of his "Passing Parade" film series will be mutually advantageous in increasing audiences for both. A lobby poster giving the time and station of the Nesbitt broadcast will be an added inducement.

An extremely effective yet inexpensive lobby display for the "Passing Parade" can be easily put together by any poster artist or theatre handy man. From a local costumer obtain an assortment of hats — mortor boards, pith helmets, high silk hats, turbans, police and soldiers caps, sailor hats, workmens caps, fezes, sombreros, etc., etc., to represent different nationalities and occupations. Mount these on spokes of a revolving wheel, turned by a small electric motor. Cover this with a large circular cut-out of the Globe so that only the hats can be seen moving in constant procession over the top rim. Here you have an animated display that will attract no end of attention and one so expressive of Nesbitt's material that it can be used for any and all issues of the "Passing Parade." A half-page in SHORTSTORY magazine is offered here and now for the best adaptation of this idea. Who'll be the first to build it?

Where is life's Passing Parade reflected in your city? . . . on mirrors, of course. On downtown store-fronts, soda fountains, bars, in stores and elevators, the passing throng sees its reflection on every hand in mirrors of every description. For a simple and direct teaser campaign, spot stickers on all such mirrors, with copy "Now the screen mirrors life itself . . . see John Nesbitt's Passing Parade . . . ," etc. A huge mirror in your lobby will also make an effective display — particularly if you can borrow the curved ones that produce distorted reflections.

With their product sponsoring Nesbitt's radio "Passing Parade," you have a natural tieup with local distributions of Gulf gasoline. Provide all filling stations with display boards illustrated with stills. Small cards can be fastened on gas pumps.

As another Gulf tieup idea, you might persuade local stations to distribute stickers or bumper strips to be fastened on the rear of patrons cars. A good copy thought might be the line "Join the PASSING parade with good Gulf gasoline," followed by an announcement of "Passing Parade" on both screen and radio.

Probably the most logical ballyhoo idea for the "Passing Parade" is — a parade. Now will be a good time to hark back to that old dependable stunt — a parade of sandwich men. Use six men in single file, carrying boards as follows: "From radio to screen — John — Nesbitt's — Passing — Parade — theatre and playdate."

The very spirit of any parade is — a band! Every town has its quota of bands, drum corps, etc. All of them practise regularly and, in most cases, their big problem is that they do not have enough opportunities to show off in public. So, why not give them the excuse they are waiting for. In cooperation with your newspaper, and perhaps in association with a local music store, invite every band in town to strut their stuff for the opening of the "Passing Parade." Offer a suitable award to the best band that passes your reviewing stand and let every band participating march to your theatre to witness the "Passing Parade."

The material used in Nesbitt's "Passing Parade" series concerns people of every kind and condition, human interest incidents of everyday life. As a logical newspaper or radio contest idea, let contestants submit incidents familiar to them as suggestions for material to be included in future "Passing Parade" releases. Guest tickets will suffice for prizes.

"Autobiography Of A Car," one of the episodes in the first issue of the "Passing Parade," suggests another ballyhoo parade idea. From a local junk yard, borrow several of the oldest wrecks obtainable and parade them through downtown streets, bannered "These cars have no future but what a past . . . see (title and playdate)."

Since a Packard car is featured in the automobile sequence, a tieup might be arranged with the local Packard dealer in which he uses newspaper ads to offer free rides to your theatre during your engagement of "Passing Parade." This is a tried and proven demonstration idea that will get results for both the dealer and you.

In connection with the "Unclaimed Millions" episode in the first "Passing Parade," suggest to your newspaper that a good feature story might be written about the exact amount of unclaimed money presently frozen in local banks.

For the "Marriage Industry" sequence, an open offer to admit as guests all local mail-order couples during your showing of "Passing Parade," should merit a box story in the news columns of any average newspaper.

Pete Smith traces the development of football from the days when there were 25 men on a team, no referees, and most games ended in the hospital . . . a sissy game today compared to grandfather's time when it was modified murder!

GRID RULES

ON A BALMY Saturday afternoon these days, the odds are pretty even that Mr. and Mrs. America and their relatives will be found at their local stadia avidly watching twenty-two men batter an inflated pig-skin hither and yon, as if their very lives depended on the outcome.

And because so many people are interested in the welfare of that pig remnant—its propulsions and repulsions—Mr. Pete Smith, maestro of matters athletic at Metro-Goldwyn-Mayer, has now delved into the history of the gridiron, coming up with facts and figures to prove that the game we call "football" is little more than an outgrowth of premeditated mayhem and organized amputation.

Embracing the developments of the game from its beginnings in the seventies, through the stormy years of its adolescence, to its present importance in the sporting world, this latest Specialty, "Grid Rules," answers the "why" and "how comes" asked by myriad grid fans throughout the nation.

Under the supervision of Bill Henry, leading sports authority and sports editor of the Los Angeles Times, a strange array of pre-war football equipment was assembled for the film including ultra-baggy pants, lace-up-the-front jackets, iron knee and elbow guards, shoes with cleats that resemble junior railroad spikes and a pair of pants with a handle sewn on the seat.

With Bill Spaulding, grid mentor at the University of California at Los Angeles, acting as technical advisor, Smith opens his film with a view of a modern football game, with crowds booing a referee because of a fifteen yard penalty for clipping. An inebriate sums up the feeling of the crowd with a well-directed forward pass of a tomato which bops the referee on his conk.

But Pete doesn't think much of this spirit, as he goes on to show the evolution of the game and the important role of the referee. At the beginning, it is learned, there were twenty-five men on each side and the officials were chosen for their partiality.

In the eighties, the team getting the ball could hold on to it as long as possible — thus resulting in some quite stupid scoreless ties. Hence, the rule was born which stipulates that to retain the ball, it must be moved forward at least ten yards in a series of four downs.

Then, the tricks of the Carlisle Indians caused the formulation of several important rules. When the famed aboriginals ran with their helmets under their arms to fool the enemy, the officials got together and ruled that large stripes be placed on all the headgear to distinguish them from the pigskin. Likewise, when the Indians began to hide the ball under their jerseys, another rule was introduced prohibiting concealment of the ball beneath clothing.

The funniest — and most tragic — innovations in the game of football were the various gadgets invented to augment grid togs. One team had a handle sewn on the seat of the quarterback's breeches so that a ball carrier could be dragged through the line. Other teams invented brutal elbow and knee guards made of metal and, like knights in armor, strode through frightened opposition.

From this point "Grid Rules" traces the refinement of the game up to the present day. The first use of the forward pass is depicted. The flying wedge comes into the limelight and is finally banned. Coaching from the sidelines is also prohibited.

As to the historical role of the referee, his plight is also depicted. Predicaments that would turn the color of any man's hair have constantly been the lot of these "men in white." A game is portrayed in which, prior to any ruling on the matter, the final whistle ends a game when a man is in the clear for a touchdown. Another incident that had the spectators hysterical was in a game in which the ball became deflated in mid-air.

The film ends on a whimsical, Utopian note. As the referee is pacing off a severe penalty, instead of being booed by the players, they rush up to him, all smiles, eager to be the first to congratulate him on the good he has done the game — yeah!

"Grid Rules" was directed by Edward Cahn and produced by Jack Chertok.

Exploitation ☆ ☆ ☆

REVIEWING the history and development of the game of football, "Grid Rules" offers plenty of factual material upon which local sport editors can base a column. Particularly because of the timeliness of this subject, an advance screening for the press will result in space on your sports pages.

Suggest to your newspaper that a review of "Grid Rules," written by a local football coach instead of the regular movie reviewer, will make an interesting feature.

As a space-getting stunt, let your newspaper invite veteran football players of forty or fifty years ago to be guests at a special advance showing of "Grid Rules."

This is open season for football windows in stores of every description. Stills from "Grid Rules," together with photos of various local games of the past should enable you to tie up the biggest and best windows.

All local football games should, of course, be covered with banners and tack cards announcing your showing. In return for having their teams as guests at a showing of "Grid Rules," football officials may permit you to place a sign on the scoreboard.

For ballyhoo purposes, a couple of "fans" dressed in clothes typical of the gay nineties era can be used to distribute small printed announcements at local games, also on downtown street corners.

MR. SMITH

Reprinted from the

SCREEN & RADIO WEEKLY

of the Detroit Free Press

and syndicated in a dozen major newspapers

Anything for a gag: Pete Smith as he appeared in the hospital after an operation.

PETE SMITH, commentator-star of screen specialties bearing his name and released by Metro-Goldwyn-Mayer, variously known as the Bald Eagle of Hermosa and the Captain Cook of the Cinema, had his origin in Hell's Kitchen, New York City, which has nothing to do with cooking.

As an athlete, Smith is strictly of the armchair variety, in spite of his unenlightening remarks from the screen on everything from ping-pong to shark hunting from blimps. Pete once shot a 98 on the Westwood Golf Course and the following week they brought in six steam shovels to complete the excavation work and subdivided half of the course.

Pete's first association with show business was with a semi-pro orchestra, in which he played the traps and earned $6 a week, some weeks. He liked the traps because the word reminded him of his boyhood pasttime, which was spelled with a "c" and pronounced "galloping dominoes."

Becoming motion picture critic of *The Billboard,* Pete set up a policy that was to follow him through life. He admits quite frankly that he didn't know a motion picture from a billy goat and contends that he still doesn't know what he's talking about. The man who signs Pete's checks is thinking of studying to be a moron.

Like most humorists, Pete wears a cloak of gentle melancholy and possesses the finest collection of skulls this side of Death Valley. The M-G-M Casting Department points to him as the perfect type for Hamlet.

He speaks at the rate of 150 words a minute and estimates that he has uttered a half-million words from the screen in more than one hundred Screen Specialties made over a period of seven years. Pete figures he must be slowing down. He had to talk much faster than that back in the Hell's Kitchen days.

Pete's first association with motion picture studios was as a publicity man. He worked at that line for 18 years, beginning with the late and noted Harry Reichenbach.

It was he who talked Douglas Fairbanks, Sr., into advertising "Robin Hood" by shooting arrows from the roof of his New York hotel. One of the arrows punctured the anatomy of a furrier and the resulting headlines warmed Pete's melancholy heart.

As publicity director of Metro-Goldwyn-Mayer studios, Pete crashed the national headlines many times. Once he successfully masqueraded an actor as President Wilson and nearly broke up the Democratic National Convention in San Francisco. On another occasion, he sent Leo, the M-G-M lion, across the country by airmail. When the plane crashed on the desert in Arizona the publicity was doubled.

Pete was publicity director when Joe Farnham, a close friend, died. Farnham was scheduled to do a series of short subjects and Pete was drafted from his job to replace him. The series, which became Pete Smith Specialties, clicked.

Down-to-earth humor is credited with his success. He likes to pun but always apologizes and admits that jaw-breaking words are as unfamiliar to him as they are to the audience. He prefers to kid himself as well as his subjects.

Smith plays on his unfamiliarity with facts for humor and gets fun out of christening his characters with odd names. In giving cooking instructions, for instance, he remarked, "You put the duck in the upper berth of the oven," and in describing the heroine of a burlesque melodrama he said that "Minnie was poor but particular." He referred to the villain as a "wolf in cheap clothing."

Describing an Indian ball game, Pete introduced "Chief Hasenpfeffer, with a fighting heart and a floating kidney," and once he described a motorcycle stuntster as "Flying Mercurochrome."

Pete has created his own gag gallery of comic characters, which includes Count Splashbottom, noted diver; Hugh Hightonsil, his pet lawyer; Dashing Jack Ginsberg, matinee idol; Horse Pistol Pete, fearless cowboy; Arsenic Annie, who was walking poison; Low Gear O'Toole, the Irish hurler, so named because he was shifty.

Trick photography is used often as an aid to Smith humor. For instance, a diver is shown in action. "Come back and do it again," Pete says. The film is reversed and the diver emerges backwards from the water. Sometimes he stops the figure in mid-air and kids it.

Always quick-witted and quick-tongued, Pete's repartee was whetted to razor-edge in his press agent days when he was president of the Wampas, Hollywood organization of publicity men, which delighted in roasting its guest of honor. It got so that only the bravest of the brave dared cross swords with them.

Even to this day Pete has acquired little respect for important personages.

Regarding one and two-reel motion pictures, Smith says, "The gold may come in smaller nuggets — but it's there."

Married, he has one son. Pete weighs 146 pounds, is five feet, nine inches tall. Asked the color of his hair, he replies, "Not much."

OF HIMSELF Pete says, "after seven years of producing and commenting in Screen Specialties that have reached a total that makes me dizzy even to think of, the question asked me most often is, 'Where do you get your ideas?' "

The answer is, "I don't." The ideas get me. My problem is to get out of the way of them.

So many letters reach my desk each week — literally hundreds of them — from well-meaning fans throughout the world, suggesting this and that subject as a Pete Smith Specialty, that my creditors are beginning to complain. I can't separate them from my bills.

The fact is that every edition of every newspaper contains a subject suitable for a Specialty. If the ideas now on file in my office were laid end to end, maybe my hair would have a chance to grow. We make only 15 to 18 subjects a year. Our problem is one of eliminaton rather than accumulation.

WILL GET YOU!

Anything and everything that is unusual is an idea for a Specialty. These little pictures realy are the Sunday Magazine Section of the Motion Picture World.

We've made pictures of daffydils hunting coyotes from airplanes and sharks from blimps. We've made serious subjects like "Romance of Radium" and "The Story of Dr. Carver." We've made pictures of current fads and foibles. We've made subjects on dogs, monkeys, horses and chipmunks. We've had golf champions, football champions, tennis champions, billiard champions, bowling champions.

And, we've only scratched the surface. America, Mexico, France, Bavaria, South America, British Columbia and points east and west all have supplied us with backgrounds and ideas. And that's only a small part of the world.

Every new champion is a possibility. Some of those we have used to date are Fred Perry, Horton Smith, Glenn Morris, Willie Hoppe, Andy Varipoppa, the trick bowling top man; Stubby Kruger, Georgia Coleman, Lawson Little, Jimmy Thompson, the Green Bay Packers, the Chicago Bears, the California crew, the American Olympic basketball team of 1936 and the Irish Hurling team. But, champions change every year.

iwi was the canine star of "Wanted, A aster." The girl is there because she'll help o get the picture published.

Novelties and fads supply dozens of ideas, such as "Chain Letter Dimes," "Candid Cameramaniacs" and "Audioscopiks," which dealt humorously with third dimensional photography.

But, like a newspaper magazine supplement, variety is the thing.

Some subjects for the Specialties, of course, come out of thin air. For instance, I noticed a man throw a newspaper away one day. It landed in a mud puddle and a truck ran over it. It occurred to me that the man had little knowledge of the work and money that went into the printing of that paper. So I made a Specialty called "Behind the Headlines," which showed the making of a daily newspaper from pulpwood to the final edition.

At another time, I read of 12,000 men and women storming an auditorium in Los Angeles to hear a lecture on cooking. A couple of thousand others couldn't get into the place. I figured that if that many wanted to know how to make flapjacks, the idea was worth something. We've made three color Specialties on cooking. You can do everything but taste the food.

A rubber check provided the idea for "The Grand Bounce."

But, by and large, it is the headlines that supply the ideas and there's a bunch of headlines printed every day. I can tell that from the fact that it takes three research clerks to keep track of them.

Making these short subjects has more than its share of difficulty and, likewise, personal satisfaction.

Our most recent problem occurred during the making of "Fisticuffs" with Max Baer. Because the punches used by Baer were photographed in slow motion, it was imposible to pull them. Each wallop had to be delivered true and with force. The result was that Max was knocking out sparring partners at the rate of seven a day. Special doctors and nurses were kept on the set constantly to revive them. As each one took the count he was automatically dismissed for the day. We used 30 sparring mates in the picture.

"Follow the Arrow," featuring Howard Hill, the archery expert, offered another problem. We required a man to do a William Tell and allow Hill to shoot an apple off his head at 50 paces. The studio searched for two months before they found Captain John Somers. The good captain came out of it without a scratch.

The M-G-M commissary today features a Pete Smith Special as the result of our first picture on cooking. It is baked ham, surmounted by a slice of pineapple that serves as a raft for a couple of juicy brown sausages. If you don't think that one has added to my studio stock, you don't know your Hollywood gourmands.

If you are interesting or unusual, if you do something that hits the headlines or should, I'll probably get you regardless of where you live.

We went to Bavaria to make "Ski Skill." In British Columbia it was "Goofy Hunters." "Motorcycle Cossacks," with Mexico City's sensational motorcycle police squad, was made on the home grounds. It was North Carolina for an Indian ball game and Montana for coyote hunting. Kentucky furnished a harness racing subject. "La Savate" was made in Paris. New York City has been the scene of many. So, no matter where you hide, we'll probably find you. Hollywood feature producers bring the mountain to Mahommed. We follow the more natural course of going to the mountain.

As for my interest in "briefies," it probably began about the time I gave up my short pants for suits with two pairs of long ones. I delivered my first piece of press agent copy to a New York newspaper where a sign stretched across the width of the city room proclaimed: "Keep It Short."

It struck me as being a pretty good idea and set up a condition of mental confusion that, according to some of my friends, still exists.

I learned to talk fast in Hell's Kitchen, where I was born. It was one of the first rules of self-preservation. Long explanations were merely another form of suicide. So I have talked fast, if not entirely coherently, ever since.

That old Chinese proverb that one picture is worth 10,000 words may be okay in some spots, but not where I come from. The guys I had to deal with wouldn't give you time to draw pictures. This, subconsciously, seems to have been the basis of the idea of supplementing these Specialties with the words that it is my job to supply.

There is only one distinction to which I lay claim. I'm the only man in the world who profits by not knowing what he is talking about. This statement, of course, excludes congressmen. Whatever popularity I enjoy I attribute to my total unfamiliarity with any of the subjects upon which I comment.

This may sound a little insane, but it is based upon the pretty solid theory that audiences want to be entertained, not educated. I prefer to voice the reactions of Mr. and Mrs. Average Audience, looking at the picture through their eyes rather than those of the expert, who might become too technical to be interesting. This, too, is an easy out. I couldn't be an expert if I wanted to. Ignorance, in this case, is profitable bliss.

At any rate, few take anyone seriously but themselves. Robert Burns — not to be confused with the inventor of the bazooka — once wrote: "O wad the power the giftie gie us, to see oursels as ithers see us." And who am I not to help Bob out a little when I get the chance?

My one consolation is that if an audience yells: "Louder and funnier," I can't hear them. They have to put it in writing.

Roughest, toughest sport of all, ice hockey . . . analyzed by Hollywood's famed armchair athlete, Pete Smith . . . bone-busting, conk-cracking buckaroos of the flashing blades in legalized assault and battery!

NO SPORTS season, it seems, is complete unless it is officially heralded by Pete Smith.

Recently, he even jumped ahead of the season. "Football Thrills" and "Grid Rules" were offered before the pigskin season started. Now, filmdom's famous armchair athlete has beaten the gun on all winter sports competitors, offering King Winter's most furious and dangerous attraction, ice hockey, to the motion picture public, as his latest Metro-Goldwyn-Mayer Specialty, "Hot On Ice."

For several winters, the team of Loyola University of Los Angeles, coached by Tom Lieb, has held the undisputed college ice hockey championship of the Pacific Coast, overwhelming all opposition, it is learned from the film. They have been compared to many semi-professional teams; they have completed plays thought impossible among college teams; and their rough play and durability have been amazing. This team is an athletic phenomenon, and as such, stars in the new Smith short.

To start the ice puck rolling, Pete takes his audiences to a riot call bureau, where an announcer calls for all cars to go to an ice auditorium to stop a riot. However, it's nothing more than one of the many mix-ups that happen by the minute during the country's roughest and toughest sport. Players are slugging each other, but that doesn't constitute a John Law penalty. If a forward or center is trying to score and is traveling down the ice at sixty miles per hour, there is nothing a defensive player can do but stop him. Stopping him means tripping or body-checking. That usually means a riot. Scores are attempted every hour and riots usually result. So, the police may as well save time and not go near the rink.

Rough plays aren't all that feature this sport. Grace, speed, and intelligence of maneuvers are important, too. A player going down the ice at sixty m.p.h. sees a defense man about to trip him. Being tripped might mean injury, and certainly the loss of the puck and a scoring threat. A fast forward, tricky and speedy, will skate up to this potential "tripper" suddenly stop, spin around and continue toward the goal in another direction. Or he might hoist the puck in the air, over the shoulder of the defense man, skate around him, and pick the puck up on the other side and continue his goalward race.

Here, another obstacle faces him, the small scoring space. A goalie, sprawled out on the ice can cover the entire floor-surface of the net so that a puck can't get past him. A smart forward will skate around the net, waiting for his fellow-forward to come up, and by a series of passes get the goal-tender out of position until they can score. A sharp-shooting forward may hoist the puck, if he's quick enough, past the goalie's shoulder.

Sometimes, a team is forced to play outnumbered. When a penalty is imposed, the penalized player must leave the ice while his team plays without a substitute. On occasions, there have been as few as two players opposing a full team of six. More often we find four playing against five. The smaller manned team has but one objective, to keep the puck to themselves by skating around, feigning threats. It has been done at the cost of a cracked skull, severel broken bones and battered faces, as the opposition tries to regain the puck, but it has been done.

And play such as this goes on for sixty minutes, at full speed, and with limited substitutions. Hockey players suffer innumerable injuries, but always come back for more. It's undoubtedly the fastest, most active and dangerous sport known to man.

This one-reel sport specialty was filmed and directed by Willard Vander Veer with the help of Tom Lieb, Loyola's coach. The film is narrated by Smith and filmed in Metro-Goldwyn-Mayer's new sepia tone.

HOT ON ICE!

Exploitation ☆ ☆ ☆

OBVIOUSLY, all followers of the sport itself offer direct boxoffice possibilities for this Pete Smith analysis of the game of ice hockey. Regardless of its climate, most every town nowadays boasts an Ice Club or similar organization of winter sports enthusiasts. A phone call to the secretary of these organizations should result in their mailing a postcard announcement of your showing to their membership.

A certain eye-catcher and boxoffice stimulant for your film would be a huge sign painted right on the ice at a local rink where hockey games are held. This stunt has been done before — in exchange for a few guest tickets.

With the hockey and skating season just opening, "Hot On Ice" stills will provide the basis for any number of window tieups with department and sporting goods stores.

"Hot On Ice" offers a logical opportunity to revive the old but good stunt of placing large cakes of ice along the sidewalks in the downtown section. Signs frozen in the ice announce your picture, also credit the ice company which supplies the ice.

A dependable space-getter on the sports pages is a Pete Smith trophy which is offered to the winning team, or perhaps to the outstanding player, in a local hockey match.

THE COUNTRY has nothing more to worry about!

Its last headache has just been removed by that stalwart worry-reliever, that nerve easer-upper, that princely orator on all painstaking ceremonies, Robert (Babe) Benchley.

For many years, a source of constant worry to the citizenry of the country has been how the Mayor or other distinguished public servant should throw out the first baseball of the season and what they should say on the occasion. In many cases, the situation has become embarrassing because many dignitaries can't throw a ball any more. Civic duties, lack of exercise, the lapse of time since they last played baseball, failure to keep up with the new rules, and the truism that they oft develop paunches while in office, have played havoc with most city officials' athletic ability. The comedian-commentator picks on mayors particularly, they being the most frequent first ball tossers-out.

So in Metro-Goldwyn-Mayer's latest Benchley short, "Opening Day," the comedian reverts to a situation when as the mayor's proxy, he threw out the first ball to dedicate the new million dollar stadium of Sheeversport. That was a day for Sheeversport!

Mr. Garmisch, a pseudo big-shot, had appointed himself master-of-ceremonies, and was blatantly ranting about how wonderful an official he was. The stands were packed and the fans were bored. Garmisch wasn't happy because Mayor Peebles wasn't on hand to throw out the first ball, making it necessary for the mayor's right-hand man, City Treasurer Benchley, to perform the ball-throwing duties.

According to Benchley, it is necessary for the first-ball thrower to become one of the fans. So, he proclaims that, as a child, he was a baseball player. Well, he wasn't exactly a player, but he did umpire and manage a neighborhood team — whenever they played.

He admits that the ball is round but he doubts that it is the first ball because he has seen several other balls in use around the field. Raising his arm to throw out the ball, he remembers something else he wants to say, and continues. "Teasing the mob makes them more appreciative when the ball is finally thrown," he adds.

Letting the people know something about the city's finances gives them an active interest in city government, and so Benchley decides to read them a financial report.

The fans clap in unison, one-two-three, hecklingly, but Benchley thinks it is applause and ignores the many pleas to get the game started. He tells of the beginning of the city when all land belonged to a small tribe of Indians. Their chief was named Eckstrom or Burdquist and he was a very smart business man, which is the reason that the city is still paying for itself in installments. For instance, he recalls the expensive vehicular tunnel, which no one ever knew existed until it was converted into a public market. He traces his report through October when his sister got married and the house was so filled with people that he couldn't get to work. A heckler asks "if he's got November." Benchley replies that he has and the heckler insists he's got the measles.

By this time, the crowd is disgusted and the ball-players are raring to go. This, says Benchley, is just the condition to get the fans in. They appreciate it more when the ball is finally thrown out. So, his arm raised, Benchley utters the sacred words, "I christen thee 'Sheeversport Stadium,' " and throws the ball over the pitcher, the infield, the outfield, the fence, and into a store window outside the stadium.

And the game starts.

Roy Rowland directed Benchley for the tenth consecutive time and Jack Chertok produced.

Harlan Briggs and John Butler head the supporting cast.

OPENING DAY

Babe Benchley goes to bat for America's national pastime... Sheeversport fans hail him as the last of the first-ball-thrower-outers—they hope!

Exploitation ☆ ☆ ☆

AT THE start of the baseball season in every town, the Mayor or some other dignitary is given the honor of throwing out the first ball, as Benchley does in "Opening Day." Stage a special advance screening for as many first-ball-thrower-outers as you can locate. Their reactions to the Benchley technique will provide an amusing newspaper feature.

As a newspaper tieup, arrange with the sports editor or promotion manager to invite members of your local baseball club to witness "Opening Day" as guests of the newspaper.

For a simple yet effective ballyhoo, several uniformed "baseball players" strolling through downtown streets are bound to get attention, especially off-season.

For a lobby stunt that is bound to arouse advance interest in your showing, rig up a canvas enclosure in which patrons can throw baseballs at a small pane of glass. Offer a guest ticket to each ball thrower who can break the glass in one throw, a la Benchley.

Robert Benchley's "My Ten Years In A Quandry," "After 1903 What?", and other best-selling books offer direct tieups with window displays and mailing lists of bookstores and libraries.

A campus queen must have her football hero, but when she has two, there's trouble. Little Darla Hood, Our Gang starlet, seems to wish she were twins.

But Alfalfa the Arrogant, and Butch the Belligerent, both mighty men of the gridiron, decide to settle their score with footballs, and at one pace.

It's a great day for the Switzer tribe as Alfalfa comes through with a line smash to Butch's midriff. Butch calls time out for a nap and Alfalfa emerges victorious.

So Alfalfa makes a touchdown with Darla while Butch eyes him enviously from the sidelines. Scenes are from "Football Romeo," latest Gang Comedy.

OUR GANG

Football Romeo

WHILE FOOTBALL stadiums from coast-to-coast rock to the cheers of frenzied fans, Our Gang, in its own modest way, has taken up the autumnal sport, giving their all for a dear old touchdown in much the same spirit as do the college undergraduates. Their latest comedy for Metro-Goldwyn-Mayer is titled "Football Romeo."

This episode is concerned with the lovelorn Alfalfa, who feels there is a greater goal in life than becoming a football hero. When he refuses to play in the vital game against Butch's Assassins, his girl friend, Darla, decides to make him jealous. She parades up and down in front of his house with Butch but this only makes Alfalfa decide to become a hermit.

The cause of the Gang seems pretty well lost until Alfalfa's mother sends a note to Alfalfa (who has already taken up his abode in a cave) saying that unless he played in the game, Darla would read his farewell love note before all the people in the stands. Alfalfa gets desperate and dashes home, changes into grid togs and arrives at the field in nothing flat.

During his absence, the Gang has been battling desperately but Butch's Assassins had piled up a 12-0 lead.

With six minutes to play, Alfalfa runs on the field, replacing Leonard. It's the Assassin's ball. The pigskin is passed back to Woim. Alfalfa charges in, K.O.'ing Butch, who tries to stop him, and tackles Woim for a loss.

The Gang now has the ball. By a series of off-tackle slants, end-runs, and line-smashes, the ball is advanced to the Assassins' thirty-three yard line. Spanky signals for a pass over the goal. As the ball travels back from center, Alfalfa starts. Spanky heaves the ball. Alfalfa makes a desperate leap on the ten yard line, grips the pellet, and continues over the goal line for the score. He kicks goal and the score is 12-7.

One minute of play remains. Butch kicks off. Alfalfa receives and returns the ball to his own forty. Time for one play. Spanky calls the prize-package, a sure touchdown play. Alfalfa gets the ball and starts running around left-end. He stops and laterals to Spanky who starts around right-end. Spanky, in turn, stops and laterals back to Alfalfa who has run into the backfield. By this time, the field is so spread out, that Alfalfa is able to stiff-arm and side-step would-be tacklers, as he races sixty yards to a second touchdown. The gun ends and the gang wins 13-12.

George Sidney directed "Football Romeo" from a script by Robert McGowan, Hal Law and Jack White.

Men In Fright

IN THE minds of most kids hospitals are in the same category as dentist chairs and school desks, to be looked on with suspicion and trepidation. But, strangely enough, Our Gang is an exception to this rule. They will brave the spotless halls and disinfection fumes of the most forbidding hospital without a moment's hesitation because they're veterans in the business of being hospitalized.

Their comprehensive knowledge of things medical came about during the filming of "Men In Fright," their latest offering under the aegis of Metro-Goldwyn-Mayer. The "Gangsters" know that ignorance is the basis of fear and since they are familiar with such terms as anaesthesia, hypodermics, X-rays, stethoscopes and the like, what, they ask, have they to worry about when they enter the sanctum sanctorum of the surgeons.

In "Men In Fright" Darla is in the hospital recuperating from a tonsilectomy. The thoughtful "Gangsters" visit their incapacitated member and in the most sacrificing manner bring her many good things to eat. Of course, the fact that Darla can't eat the delicious confections is regretted by the Gang, but courageously they decide to smooth matters out by eating their presents themselves.

In the meanwhile, Alfalfa, for the price of one dime, is persuaded by a fellow-youngster about to have his tonsils removed to change clothes for a few minutes. But, as coincidence would have it, these few minutes are chosen by the doctors to perform their operation. Alfalfa is put on a stretcher and taken toward the operating room, but en route his pal, Gary, opens a laughing gas valve. Subsequently, Alfalfa goes on a laughing-gas bender in which he manifests signs of a dual personality, alternately imitating Tarzan and a very young baby.

However, a well directed pitcher of cold water brings Alfalfa back to his senses and the Gang leaves the hospital hale and more or less hearty.

George Sidney, Hollywood's youngest director, was the mentor for Hollywood's youngest stars for "Men In Fright." Jack Chertok produced from a screenplay by Robert McGowan, Hal Law and Marty Schwartz.

RIGHT: College students take time out to play football; the Our Gang pigskin experts take time out for studies. Even though they're movie stars, Fern Carter, veteran Gang schoolmistress, permits no deviation from the number of study hours required by the Los Angeles Board of Education.

COUNTLESS thousands of people today owe their lives to the flip of a coin.

The story of this momentous coin toss is a highlight in the story of the discovery of insulin, the extract without which diabetics would be doomed to long suffering and certain death. Metro-Goldwyn-Mayer's latest short subject in its Soldiers of Peace series, titled "They Live Again," depicts the work, the research, the failure and the final success of Doctors Fred Banting and Charles Best, co-discoverers of the precious insulin treatment.

The film traces the career of Dr. Banting from the days of his internship when he revolted at the thought of the thin, starved, emaciated diabetic bodies, wasting away, living for death, beyond all hope of medical aid.

Even then Banting decided to devote his entire life, if necessary, in an effort to discover some treatment for the horrible affliction, to find, somehow, some way of returning energy and life to bodies spent by diabetes.

How the lives of thousands were saved by the toss of a coin . . . John Nesbitt unfolds the true story of the discovery of insulin . . . a stirring tribute to two heroic Soldiers of Science.

THEY LIVE AGAIN!

Graduation saw Banting refuse a practice to continue his research. Years of gruelling work, hampered by lack of funds and resources, followed. Then Banting asked for a brilliant student to assist him. There were two who qualified but both had planned to take a vacation that summer. Neither was overanxious to accept the work. So they flipped a coin and Charles Best called heads. It was tails.

So on May 16, 1921, thirty-year-old Fred Banting and twenty-two-year-old Charles Best started working on ten dogs. They worked zealously, experiencing failure then slight success. Soon they were able to keep a diabetic dog alive for eight hours. In time, with successive injections of an extract from the pancreas, called isletin, they kept a dog alive for seventy days.

Rumors of Banting's and Best's work brought many volunteers from all parts of the country; diabetics, willing to become human guinea pigs. Isletin was tried on them but proved unsatisfactory. It had to be purified and strengthened. In a few months they thought they had the desired element.

In February, 1922, Dr. Joseph Gilchrist, a sufferer from diabetes, appeared at the laboratory and offered himself for experimentation purposes. Being a trained physician he could accurately report the effect of the injections upon his body. Moreover, he was willing to make any sacrifices that might possibly restore his waning strength.

So Best and Banting made their experiment on Dr. Gilchrist. The injection was administered, but with no effect on the patient. The two doctors were disconsolate. But an hour later Dr. Gilchrist suddenly felt a change. His strength was returning. He could move with alacrity once more. His body had "returned to life."

Additional experiments with newer apparatus produced a finer, purer, stronger substance called *Insulin,* which could change a suffering diabetic to an active person in no more than twenty minutes.

As a result of the work of Drs. Banting and Best, victims of diabetes can live again. They can play and enjoy life, taking part in all activities — all because two soldiers worked not to destroy but to preserve humanity — Soldiers of Peace.

Emmet Vogan, who plays the role of Dr. Banting in the film, coincidentally enough, actually studied under Dr. Banting at Toronto University. Rowland Varno, a former pre-medical student at New York University, essays the role of the young assistant, Dr. Best, while Louis Jean Heydt, who was last seen in the crime short "They're Always Caught," portrays Dr. Gilchrist, a physician who allowed himself to become a human guinea pig for Banting's and Best's experiments.

"They Live Again" was directed by Fred Zinneman and narrated by John Nesbitt. Jack Chertok produced from a screenplay by Herman Boxer.

Exploitation ☆ ☆ ☆

IT GOES without saying that every member of the medical profession will be particularly interested in seeing this dramatization of the discovery of insulin. It is NOT advisable to arrange guest screenings for large groups of doctors which will lessen your boxoffice potentialities. Postcard announcements sent to members of your local medical fraternity will result in many extra patrons for "They Live Again."

An advance screening for a group of students or nurses of a local hospital or medical school will get space in your newspapers. This will be all the more effective if the film is taken to the institution and screened there on portable equipment.

Dogs played a heroic part in the discovery of insulin, being used for one experiment after another in the long struggle to develop this remedy. In cooperation with your newspaper and a department store, conduct a contest to find the dog heroes of your town, each to receive a medal at ceremonies at the store or on your stage.

Editorials by the score commending the high purpose behind M-G-M's Crime Does Not Pay series have appeared in leading newspapers. Equally praiseworthy is the "Soldiers Of Peace" series in which little-known heroes of science and medicine are brought to public attention. Arrange a screening of "They Live Again" for your editorial writers and they will do the rest.

Exploitation ☆ ☆ ☆

If, as most exhibitors, you have access to portable projection equipment, a novel advance screening can be arranged for "Double Diving" which is bound to get attention on your newspaper sports pages. Hang up a screen across the end of a local indoor swimming pool and invite to your "atmospheric" screening a group of representative local swimmers, local A.A.U. officials, etc.

In cooperation with your sports editor and a local indoor pool or swimming club, sponsor a diving competition. Award a Pete Smith double trophy to those who finish one-two in the event.

For advance display purposes, a pair of life-sized diving figures suspended from your lobby ceiling and spotlighted will attract attention. For current use, similar figures can be hung above your marquee, also from buildings at busy intersections in the downtown area.

If you can find the men to do it, and if your local police regulations will permit, a pair of "swimmers" attired in bathing suits will attract plenty of attention on downtown streets, particularly in coldish weather.

Double Diving!

They dive for their country . . . Pete Smith dips into the aquatic achievements of American and Egyptian Olympic champions "Dutch" Smith and Farid Sumaika.

Thirteen years ago Dutch Smith, an American, and his Egyptian friend, Farid Sumaika, started swimming and diving together with no thought in mind other than the pleasure they derived from their favorite sport. But three years later these two friends parted to face each other in serious competition for the men's diving championship in the 1928 Olympic games, Smith representing the United States, Sumaika called upon to represent his native Egypt. Smith won the championship that year and Sumaika placed second.

Four years later the two friends again met in Olympic competition and for the second time they placed one-two.

Subsequently they both turned professional, and because of the almost perfect synchronization of their movements, they hit upon the idea of double diving *i.e.* doing the same dive simultaneously, in flawless and beautiful motion.

Their repertoire soon included some ninety-odd dives. They toured the world giving more than 2000 exhibitions. Finally Dutch Smith's namesake, Pete, Metro-Goldwyn-Mayer's unseen star, saw them at Palm Springs and signed them to do a short subject.

So, against the beautiful setting of blue skies and green hills of the Lake Norconian plunge, these aquatic marvels, Smith (Dutch—not Pete) and Sumaika, present the latest in sport thrills in the Pete Smith Specialty, "Double Diving."

In the short, they dive from both thirty-four- and ten-foot platforms. From the higher board, the two start with a front sommersault, a particularly difficult dive. Next, they do a swan, which to the onlooker seems easiest of all, yet all divers claim it to be the most difficult to execute perfectly. While diving from the high board, Smith and Sumaika hit the water at a speed of approximately forty-five miles an hour. With a perfectly executed dive there is a water resistance of 820 pounds. If they slip on a dive and land on their backs, the resistance force becomes 12,500 pounds or six and one-quarter tons, easily enough to break a spine.

After completing a swan dive, blindfolded, Smith and Sumaika perform the difficult hand-stand dive, going in and coming out of the water as gracefully as a pair of porpoises. Never do they outdistance or fall behind one another; never is their a flaw in the execution of their dives.

Comedy is brought into the one-reeler not only in Pete Smith's commentary but also by the presence at the pool of a not too sober gentleman who insists that only one man is diving but that he is seeing double.

A group of lovelies including Ethelreda Leopold, filmland's most beautiful chorus girl, and Mitzie Uehlein, Southern California's most photographed beauty, are a part of the female audience that emits "ohs" and "ahs" as the husky, tanned bodies of the divers hurtle through the air.

Other Smith-Sumaika dives to be seen in "Double Diving" are the half-twist; one and a half forward sommersault; double pike, one and a half; full gaynor; jackknife, windmill and many others.

Felix E. Feist, who recently completed "Follow the Arrow," also handles the new sport short, directing from a script by Robert Lees and Fred Rinaldo.

KNIGHTS OF THE CAMERA

(Continued from Page 9)

had engaged to represent him; it was the equivalent of half a year's salary!

Sometimes major faux pas are committed by gentlemen of the lens. A classic example is that of an anonymous cameraman, at Albany, who was "shooting" an interview with Gov. Alfred E. Smith, in his office. Gov. Smith arrived, and one of the men in the room rushed forward to pick up a mink coat which lay over the arm of the executive chair. "Some sucker must have paid a lot of money for that," remarked the cameraman jovially. The Governor turned quickly. "Yes, I'm the sucker," he said. "That's my daughter's coat."

Newsreel men often become world celebrities. Ariel Varges landed time and again on the front pages for his exploits in the Ethiopian War, and for photographing the first scenes ever made in the Vatican. His protege, H. S. ("Newsreel") Wong, whom he hired as a youngster to assist him during a series of camera campaigns in China, has turned out to be one of the most skilful newsreelers of the present day; one of his recent pictures, that of a Chinese tot deserted and crying helplessly amid the havoc of a bombarded village, was reproduced on the front cover of *Life*. As for the ace newsreel performers of the future, they may be now putting their savings into a $98.50 movie set, out in some mid-Western farming town. It's like writing: there's no guaranteed way to break into the business except to go out and do it.

JAIPUR...

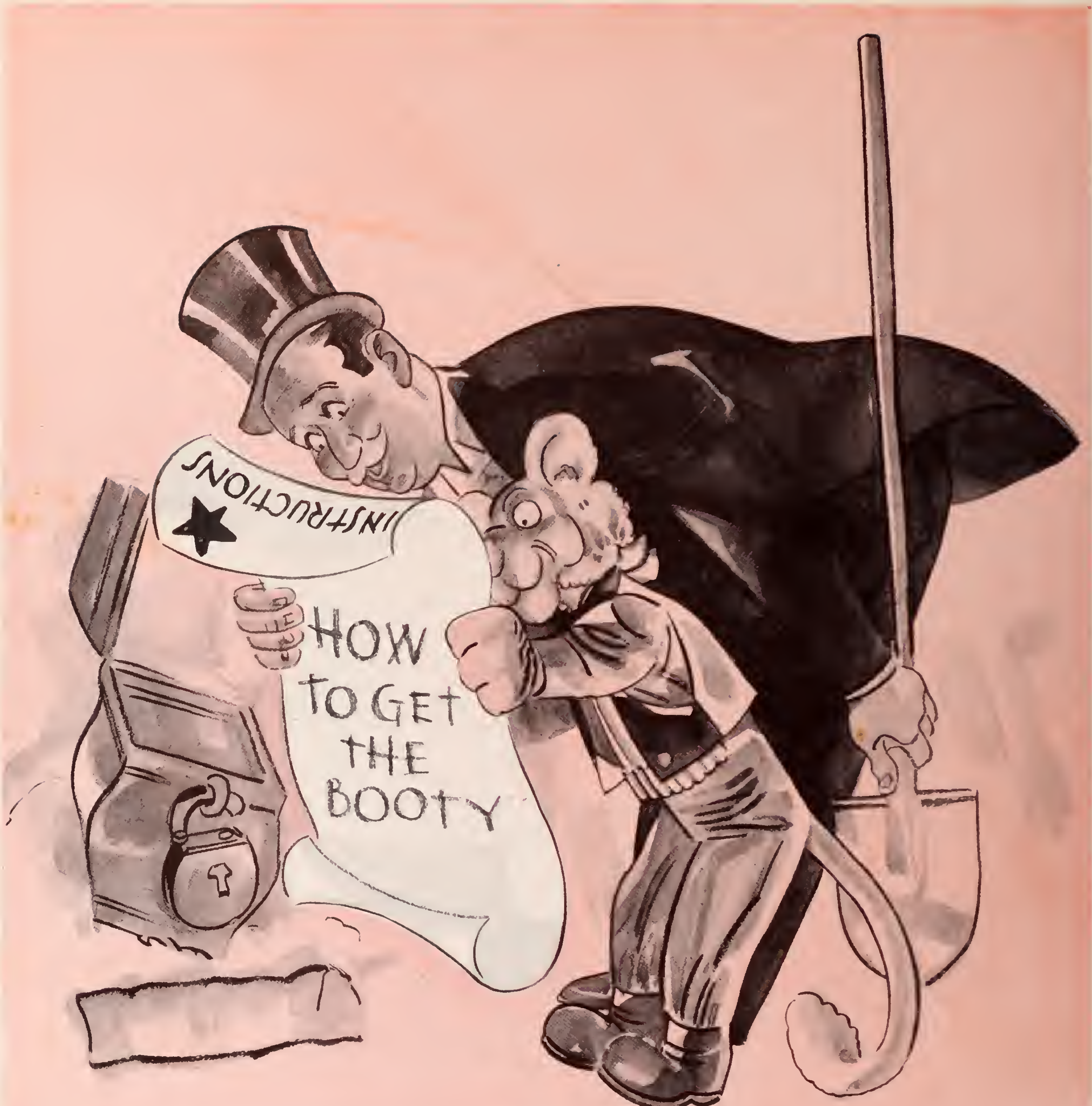
THE PINK CITY

THE THIRD of the new season's series of FitzPatrick Traveltalks is "Jaipur, the Pink City." With fine color tones bringing out the pink hues which mark all of the city's buildings, FitzPatrick centers his cameras chiefly on the marketplace where the strange customs and odd costumes of the natives are to be noted.

We learn that the religion of India prohibits the destruction of anything that has life. This accounts for the swarms of birds and small animals that infest even the main street of the city. In addition, the cow is considered a sacred animal and enjoys the same privileges as any citizen of the community.

Also filmed in "Jaipur" are its two main industries, the making of brass ware and the weaving and embroidering of cotton fabric. Men do all the embroidery work and several examples of their exquisite work are to be seen in the film.

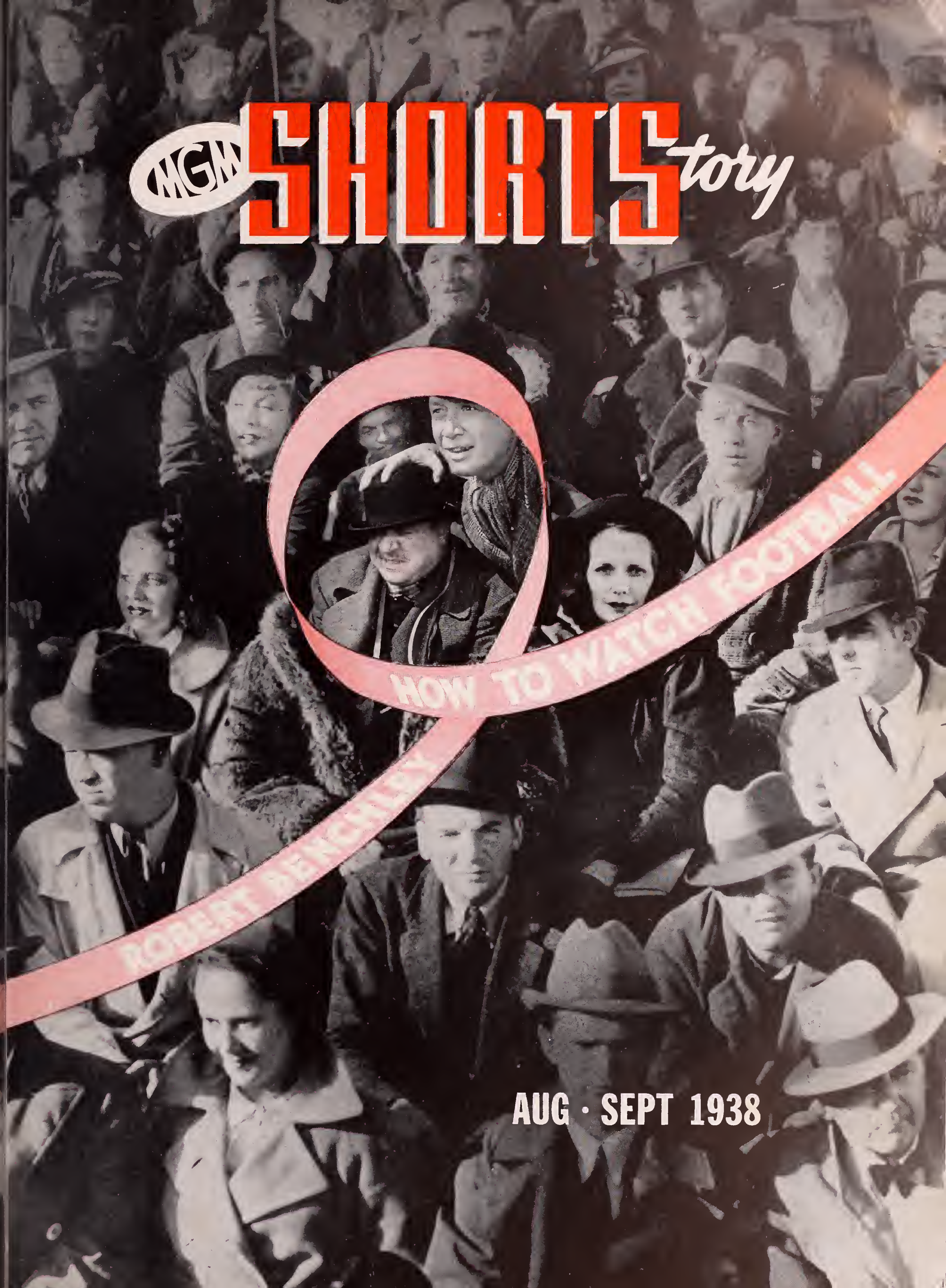
The camera tour of Jaipur concludes with a view of the children in several castes or stratas of society from the progeny of the wealthy merchants to the ragged street urchins who are inevitably to be found underfoot during every tour of Jaipur.


INSTRUCTIONS
HOW TO GET THE BOOTY

★ There are prizes in prospect for those who go a-prospectin' with little Leo who is launching a nation-wide competition for showmen who sell shorts. The contest will be short and simple: the booty will go to those who submit the best execution of any ONE exploitation idea that has appeared in SHORTS STORY magazine on any given short. On your mark, get set NOW to stake your claim. What's in the treasure chest? . . . watch these diggin's next month for the answer!

IT WON'T BE LONG NOW!

MGM SHORTStory



ROBERT BENCHLEY

HOW TO WATCH FOOTBALL

AUG · SEPT 1938

LEO JR'S. LION-UP

A convenient index, for reference purposes, of short subjects which have appeared in previous issues.

CRIME DOES NOT PAY

A Criminal Is Born — The screen examines America's most vital crime problem, the four million crimes committed annually by adolescents It presents the view that parent's neglect is a major factor in juvenile delinquency. (21 mins.) *MAY-JUNE*

Come Across — The case history of a mob of bank robbers who, trailed by G-Men, spend all their loot for hideaways and, having nothing left, are turned over by their "pals" to the police (21 mins.) *APR*

Miracle Money — An expose of quackery in the medical profession which is responsibe for 100,000 deaths yearly and the expenditure of $900,000,000 annually for worthless remedies. (21 mins.) *MAR*

SPECIALS

Jimmie Fidler's Personality Parade — One of the cinema capital's favorite sons creates a motion picture album of 72 great stars. An inspired tribute to the Hollywood heroes of today and yesterday. (20 mins.) *DEC.*

The New Audioscopiks — Another adventure in third dimensional photography, with Pete Smith commenting upon knife throwers, elephants, firemen, etc who intimidate the audience. (8 mins.) *DEC.*

MUSICALS

The Magician's Daughter — A musical comedy enhanced by the romance of a magician's daughter. In addition to various feats of magic several new songs are featured. Cast includes Eleanor Lynn, Frank Albertson, Maurice Cass. (18 mins.) *MAY-JUNE*

It's In The Stars — A musical romance with a co-ed college locale, in which a "no date" edict is melted by the hot strains of a swing band. Cast features Johnny Downs, Eleanor Lynn, Roger Converse and Doris Weston. (19 mins.) *MAY-JUNE*

Snow Gets In Your Eyes — Skiing comes to a department store, wrapped in a tale of romance and revenge. Three new tunes by Chet Forrest and Bob Wright bedeck the film. Cast includes Virginia Grey, Roger Converse, Hudson Shotwell. (20 mins.) *APR*

PETE SMITH SPECIALTIES

Follow The Arrow — Howard Hill, recognized as the world's greatest archer, demonstrates his uncanny ability. He even duplicates the legendary feat of shooting an apple off a man's head, while Pete Smith gasps on the sound track. (10 mins.) *JULY*

Fisticuffs — Pete Smith presents a candid closeup of murder and mayhem in the cauliflower ear growing industry, featuring ex-World's Champion, Max Baer, Barrymore of the beakbusters and current contender for the heavyweight throne. *JULY*

Anaesthesia — Pete Smith dramatizes one of the most important chapters in medical history, the development of Anaesthesia, from the ancient Egyptian method of hitting the patient over the head to today's most modern methods. (10 mins.) *MAY-JUNE*

Surf Heroes — A survey of the life saving profession; proving that the bronzed adonises who adorn the beaches are useful as well as ornamental. (10 mins.) *APR.*

Modeling for Money — Going behind the scenes of the glamorous modeling profession Pete Smith delves into its secrets and comes up with a parade of gorgeous girls including "Miss Perfection," a girl with a perfect figure. (10 mins.) *APR.*

La Savate — Pete Smith investigates the French method of boxing in which the feet as well as fists are used, observing that Americans may not take to it but fifty million Frenchmen — etc. (8 mins.) *MAR.*

The Story of Dr. Carver — A biography of a Negro slave child who grew up to become the greatest scientist of his race, saving the South its cotton crop and creating a $60,000,000 a year industry out of peanuts. (10 mins.) *MAR.*

Penny's Party — Successor to the 1937 Academy Award winner, "Penny Wisdom," with noted newspaper home economist, Prudence Penny, again demonstrating mouth-watering food ideas in eye-filling technicolor. Tricks and labor saving devices should prove a boon to harassed housewives. (9 mins.) *MAR*

ROBERT BENCHLEY

How To Raise A Baby — Benchley takes up the various phases of child raising, giving the last word (he hopes) on such complicated questions as the care and feeding of infants and how to prepare the morning bottle. (9 mins.) *JULY*

Courtship Of The Newt — Benchleyan dissertatin concerning the lowly Newt, its habits and customs and especially its love life. Between a complicated chart and a more complicated lecture the conclusion is reached that no Newts is good Newts. (8 mins.) *JULY*

An Evening Alone — Another learned Benchley dissertation, this time expounding the pleasures to be had in spending an evening alone. Becoming so involved in making himself comfortable, he has little time to enjoy the arrangement. (9 mins.) *MAR.*

Music Made Simple — B flat Benchley tries his hand as a music commentator making a classic attempt to explain classical music. Explanations are, of course, as clear as Benchley. (8 mins.) *APR.*

How To Figure Income Tax — Benchley delves into the complexities involved in filing income tax returns, making every phase as clear as possible — Yeah! (8 mins.) *MAR*

Night at the Movies — Another adventure of Mr Average Man Benchley, involving the problems of what movie to see, finding a seat, inability to see the screen and mistaking the exit door for the smoking room entrance. It all proves too much for Mr. B. (10 mins.) ***NOV.***

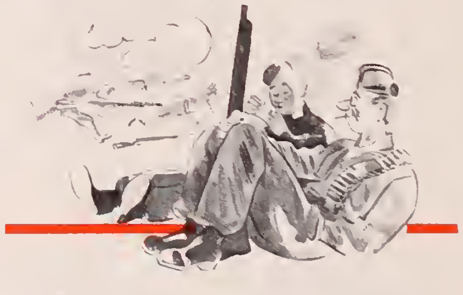
OUR GANG COMEDIES

The Little Ranger — Alfalfa dreams he's a cowboy and that he and Darla are at Butch's mercy. He awakens to K.O. Butch for manhandling him in his dream. (10 mins.) *JULY*

Feed 'Em and Weep — The Gang crashes a birthday party in honor of Darla Hood's father, causing havoc generally and Mr. Hood to leave the table hungry, in particular. (11 mins.) *MAY-JUNE*

The Awful Tooth — Hearing that a tooth left under a pillow will be mysteriously changed into cash the Gang asks a dentist to extract all their teeth After scaring them thoroughly the dentist rewards them for promising to take care of their teeth. (10 mins.) *MAY-JUNE*

Hide and Shriek — In the detective business now, the Gang is on the trail of a box of candy. They wind up in a haunted house at an amusement park, suffering a hair-raising experience until they manage to escape (11 mins.) *MAY-JUNE*



Q. "Why'd you come to Spain, buddy?"
A. "My wife was a double feature fan!"

HISTORICAL MYSTERIES

The Bravest Of The Brave — History books state that the famed Marshall Ney, ally of Napoleon, was executed in France. Yet amazing evidence leads to the belief that Ney escaped to America Carey Wilson presents the facts. (11 mins.) *JULY*

Miracle Of Salt Lake — In 1848, apparently in answer to the Mormons' prayers, sea gulls appeared in Salt Lake for the first time to save their crops from a plague of grasshoppers. Carey Wilson discusses the supernatural aspects. *JULY*

Strange Glory — The authorship of the Tennessee Plan which brought victory to the North in the Civil War is credited to northern Generals. Yet a woman claimed this honor before twelve Congresses and it is significant that her claims were never denied. (11 mins.) *JULY*

Joaquin Murrieta — Carey Wilson narrates the mystery of a legendary desperado of the Old West, a bandit who brought law to California by stealing 1,000 times his weight in gold. (11 mins.) *MAY-JUNE*

The Face Behind the Mask — The story of France's famous Masked Prisoner, committed to a living death by Louis XIV's "Lettres de Cachet." Investigating several theories as to his identity (11 mins.) *MAR*

The Ship That Died — Famed radio commentator, John Nesbitt, in his screen debut, tells the strange story of the sailing vessel, Mary Celeste, which was discovered adrift fourteen days after sailing without a soul on board. (10 mins.) *JAN.-FEB.*

Captain Kidd's Treasure — A story about the famed Captain Kidd. Casting serious doubt upon the legendary buried treasure and whether he was really a pirate; investigating the theory that he was an agent of the British government. (10 mins.) *JAN.-FEB.*

The Man In the Barn — John Wilkes Booth, assassin of Lincoln, was supposed to have burned to death in a barn. A charred body was found. But was it Booth's? Facts accumulated through the years cast serious doubts upon the matter. (10 mins.) *NOV.*

MINIATURES

Tupapaoo (What Do You Think?) — A white man in the tropics defies a native superstition and shortly thereafter meets sudden disaster Some inexplicable incidents tend to bolster the theory of supernatural revenge. (11 mins.) *MAY-JUNE*

Hollywood Handicap — Featuring ten Negro musicians who imitate musical instruments with their hands, the story concerns a horse race at Santa Anita The camera introduces many film stars as they roam around the track. (10 mins.) *MAY-JUNE*

Tracking the Sleeping Death — The story of a battle for life in plague-ridden Africa in which Major-General Sir David Bruce, a Soldier of Science, fights the dreaded tse-tse fly to save a continent from sleeping death. (10 mins.) *MAY-JUNE*

The Forgotten Step — The true story of a man who planned a perfect crime. There was only one thing he did not take into consideration — the weather — and this finally cost him his life (10 mins.) *APR*

That Mothers Might Live — The heroic story of Dr. Semmelweiss whose discovery of the cause of childbed fever that has saved the lives of countless mothers, was ridiculed by his associates and cost him his sanity. (10 mins.) *APR*

Life In Sometown, U.S.A. — Depicting the situation when a police commissioner decides to enforce all the antiquated laws on the statute books, ridiculous as they may seem in these modern times (10 mins.) *MAR*

Optical Poem — A visual symphony interpreting Franz Liszt's Second Hungarian Rhapsody by means of color and abstract form. A distinct departure in motion picture presentation. (7 mins) *MAR*

CAPT. AND THE KIDS

A Day At The Beach — The Captain and his family decide to enjoy a quiet day at the seashore. But circumstances (read Hans and Fritz) permit neither quietude nor enjoyment. (10 mins.) *JULY*

Poultry Pirates — The Captain suffers all the tribulations of a gardener, not only having the chickens eat all his seed, but also dreaming of a terrific fight with a giant rooster. (9 mins.) *APR.*

The Captain's Pup — A new source of trouble invades the Captain's domicile in the form of Hamlet, the pup. He finally lands both the Captain and himself in the dog house. (9 mins.) *APR*

SHORT STORY

AUG • SEPT 1938

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> "M-G-M produces the outstanding shorts of the entire industry . . . we'd rather see an M-G-M short than some of the other studios' class A features."
>
> GENE ROBERTSON, Gainesville Free Press

ENTIRE CONTENTS OF THIS PUBLICATION IS AVAILABLE FOR REPRODUCTION IN WHOLE OR IN PART . . . ADDRESS ALL COMMUNICATIONS TO THE EDITOR

Edited by HERB MORGAN

• Published at 1540 Broadway, New York, N. Y., U. S. A.

Editorial Advisory Board:
HOWARD DIETZ
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HOWARD STRICKLING
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> "Pete Smith, master short-maker, has done it again . . . in 'Anaesthesia' he has probably made the best short of 1938 . . . a short like this is almost enough to make one forgive Hollywood for things like (deleted feature) . . . long live Pete Smith, one man in Hollywood who never lets you down."
>
> —JACK GORDON, Fort Worth Press

SHORT WAVES OF RESPONSE!

Let's hear from you!

Short Suggestions

I did not realize you were starting a regular publication of information about your shorts. It is a splendid idea, and I hope the theatre men will use it intelligently.

For years I have been waging a battle to persuade the high school noon movies to use more of the good shorts, and to correlate them with various class work as supplementary material, partly in order to advertise them and to arouse interest among the students. Lack of accurate information about the content of these shorts, and of critical opinion as to the art of construction and value of content has made it difficult for me to make appreciable headway. Our Cinema Club Bulletin, of which I am the editor, usually carries a list of the best shorts of which we have news. Each year we make up a special list of shorts for the use of our schools. The assembly periods often use them.

Did I hear that you were looking for suggestions about the shorts? If I did not have a few, it would not be in keeping with my record of helping to start the better films movement, and as a teacher concentration upon motion picture art and problems for the past twenty plus years. In addition to the crying need for good reviewing services for the shorts that I referred to above. The Fitzpatrick Traveltalks would be greatly aided by a map with the places or routes marked. This map might be a part of your advertising along with one significant scene from each travelogue. Miss Freeman, of the Cleveland Public Library, and I were talking of the possibility of a lobby advertising card which would advertise the series generally but have space for a standard insert about the particular picture to be shown. If these were not too large, libraries and schools could use them as well as the theatres. For libraries and schools, costs must be as near nothing as possible, so I suggest that your "still" be used as a page of this new magazine. The quality of paper and of illustration is just what is needed for school and library.

Secondly, in addition to furnishing good information about the contents of the shorts that will appeal to schools and better films enthusiasts generally, I suggest that you give us information about the artists who make these short subjects, the method that may be different and, in the case of the travel films, incidents that will give human interest to the film.

Thirdly, have you considered making a monthly "unit program" of the best shorts of the month, balanced to give a harmonious program one hour long, which you can offer to your theatre subscribers at a very nominal rate for a Saturday afternoon children's program, and offer to schools as a unit either to be shown serially as "noon movies" or as a unit at assembly.

BERTELLE M. LYTTLE
Cleveland, Ohio

Screen Biographies

I think that I have struck on a good idea of how to give the public something new in the way of one-reel shorts, which I submit as follows:

From time to time we hear numerous accounts of how Clark Gable, Myrna Loy, William Powell and other stars started in pictures, graduating gradually from extra to star. Therefore, I think it would be a good idea to make a one-reel short of each star illustrating, with scenes from their earlier pictures and those in which they attained stardom, how he or she ascended the road to success. What fan wouldn't enjoy watching the cavalcade of his or her favorite star on the screen.

VICTOR J. ESHREFF

Let reader Eshreff look at Carey Wilson's "Hollywod Extra" and "Hollywood, Second Step," which are based on the experiences of the late Jean Harlow. ED.

Valuable Asset

After reading your latest issue of SHORTSTORY, I just had to drop you a line.

Congratulations! You can be well proud of your magazine.

The short is a valuable asset to any program and your publication makes very interesting reading, and the exploitation angles are most helpful to the managers in the field.

M-G-M has a wide range of subjects in their various shorts and SHORTSTORY tells about them.

May shorts be instrumental in rejuvenating the motion picture industry!

MATT SAUNDERS
Loew's Poli Theatre
Bridgeport, Connecticut

Double Trouble

During a mess of months, off and on, has come the question of single features or double features in neighborhood theatres . . . to our knowledge be it written or verbal, we do not known of one instance where a theatre patron has come to the front favoring double features. Those that have favored the "single bill," both orally and written have been most numerous. The theatre patron, oftentimes, whether he likes it or not, if he chooses to attend his neighborhood playhouse is compelled to see a double feature. WHY IS THIS? Especially so, since numerous polls have indicated a single feature with appropriate balancing short subjects to be much the favorite. We are inclined to believe and rightly so, that the persistent adherence to double features, both good and bad, can be attributed to competitive complications . . . and not to public choice —what then, is the solution? Would it not be the courage of some leader to break this precedent? We wonder!

E. E. BAIR
Valentine-Strand Theatres
Defiance, Ohio

IT is bromidic, but nonetheless true, that double-feature bills are deplorable, not because they are too long and give the customer caudal corns, not because they encourage and nourish producers of dramatic bilge-water, but because they give us an unbalanced diet. . . . An entertainment repast made up exclusively of two meat courses. . . . No soup, no salad, no dessert. . . . Nothing but roast—unless you wax facetious and refer to the second feature as a chunk of cheese.

The soup, salad and sweet of the cinematic dinner are the shorts. And it's about time we had more of them, before we succumb to mental scurvy.

Not all shorts are good, naturally. Some of them are almost as bad as the average No. 2 feature. But it requires only normal intelligence and financial outlay for any company to insure a preponderance of Grade A releases in its output. The main thing, if I dare pontificate just a little, is that the good short is one which tells you, in an interesting way, something you didn't know. Of course, we'd never dare use the word "educational." That anonymous, but essential, entity known as The Public would scurry away like a startled rabbit. But actually, between ourselves, isn't it true that the best shorts are, in some degree, instructive? Metro-Goldwyn-Mayer has maintained a high and consistent standard in this field for many years, and what do the Metro shorts have in common?

The "Crime Doesn't Pay" series keeps you abreast of current vicious rackets, and gives you at the same time high-calibre mystery thrillers. Pete Smith may tickle your ribs, but he is actually a professor in motley. You learn something from every one of his productions. Historical romances and travelogs are, per se, educational, or at least informative. Newsreels obviously fit into this pattern. So would a current events feature of the "March of Time" variety.

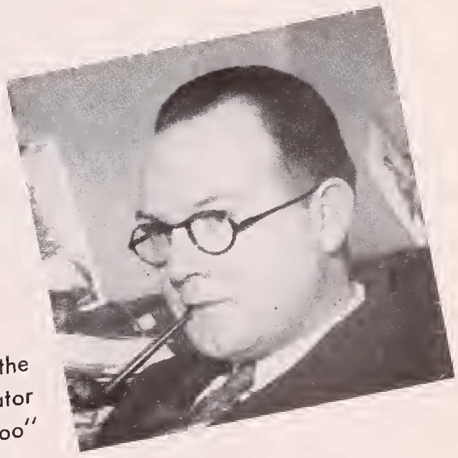
What Metro lacks in its shorts schedule at the moment, as I see it, is a good popular science series. Shorts, perhaps, like one I saw recently in England. It made superb entertainment out of the life story of a trout; showed you the growth of the embryo in the egg; put the creature under a strong microscope to let you watch the blood corpuscles chasing each other through the circulatory system; followed the career of the little fish from nest to angler's creel. The world is so full of a number of things—exciting, vital, fascinating things!

This program, you may have observed, makes no provision for tabloid musicals. They don't belong in it. Most musical shorts look like the class-room exercises of apprentice writers, performers and directors. Maybe they are! Or left-over salvage from full-length features. At any rate, it is rare indeed that one of them gets any reaction more flattering than a yawn.

So let's keep our shorts educational. With one exception to prove the rule. There is always room for real humor, whether it be the engaging lunacy of Robert Benchley or the sparkle of a good cartoon. Slapstick shorts, on the other hand, being as they almost always are a gratuitous affront to audience intelligence, have done more to bring the small picture into disfavor than any other factor. Let's leave the custard pie, the philandering husband situation and the pratt fall to the movie museum—or to the full-length feature.

I'm not alarmed about the future fate of good shorts. They rise to the top of a program like Jersey cream. But I am a bit alarmed about movie merchants who are today throwing away the cream and serving double portions of skim-milk.

A FEW SHORT WORDS BY Allen Saunders



Motion Picture Editor of the
Toledo News-Bee; creator
of the comic strip "Wahoo"

RENAISSANCE OF SHORTS

By HUBERT ROUSSEL
Reprinted from
The Houston
Post

IT ISN'T merely the cold air that is causing this department to stay through the entire bill at the movies so often of late. Something is going on in the field of the short subject and it strikes me that not nearly enough notice has been given the fact. During the days when the period between runs of the feature was turned over exclusively to "band" shorts and such junk I deserted the temples and hurried out to the sidewalk to enjoy the more musical sounds of brake-screeching and oxy-acetylene welding. It is possible that many others acquired a similar craving for the open. If so, I would like to advise them to take a crack at the short items again.

The greatest maestri and the torch singers are now virtually absent from the miniatures, and so are the third-rate comics in mossy skits from the storehouse of vaudeville. At least I have seen none in six weeks of experimenting in various downtown houses. On the other hand I have run into a number of intelligent, entertaining and exciting productions that put to shame the alleged feature attraction and made slightly absurd the obligation to review it as though it furnished the big thought of the program.

My conversion began when the M-G-M organization became suddenly conscious that history is a pretty interesting subject. I'm not certain I caught the first of its little dramatizations of the past, but I stayed to see an item called "The Ship That Died," and since then I have never willingly missed one of this excellent series.

The idea has expanded and grown better with every release. The ship picture was chiefly an investigation of nautical folklore, but recently I have seen a fine treatment of the story of John Wilkes Booth and the circumstances disputing the claim that he was burned to death in a barn after his assassination of Lincoln. This one answered every specification of a thoughtful and educational film.

A few weeks back there was another belonging to the same period and of even greater appeal because it treated a case that my history books failed to include. It dealt with the woman who claimed to have given Lincoln the "Tennessee Plan," a maneuver that turned the tide of the Civil War, and developed its story from her long efforts to win from the government a recognition of her authorship of the strategy.

Possibly the picture was wasted on me, as I find that the name of the Baltimore lady has already made good its escape from a memory cluttered with Hollywood titles. But in a way that is also a recommendation of the film. It was not a wordy recitation of facts, names and dates. It was humanized history performed splendidly by actors of talent, and the story itself became a vivid and absorbing experience.

With the death of Lincoln, it seems, all documents that might have aided his friend in substantiating her claim disappeared. The rest of her life was a futile wrestle with one congressional committee after another. The fact that this struggle was inspired not by the hope of material gain, but by the whip of a frustrated ego, gave the sketch an uncommon and poignant appeal that was thoroughly pointed by director, script writer and cast.

As everybody knows, there has been quite a lot of history to date. The field for such pictures is of magnificent breadth, and there is only one logical reason why the studio should ever find itself forced to drop this series. I have already hinted at it above. The fictional masterpiece sharing the bill is quite likely to seem thin, hollow and unusually phoney by comparison.

So much for the frankly educational short. Some less pretentious enlightenment is being offered in various items that were not available even a year back. Robert Benchley, in a memorable series, has been instructing the film public in the finer manifestation of humor, and if you miss him in his current lecture at Loew's on the love life of the newt I don't think you are very conscious of a duty to advance civilization.

Mr. Benchley is very likely the funniest man in this world at the moment, and the only one I have found in the movies in 10 years who supplies any really new reasons for laughing.

1939 A Short Year

SAYS HOLLYWOOD

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1939 IS TO be a short year — or so says Hollywood. Last year major producers, notably Metro-Goldwyn-Mayer, speculatively began to put a few intelligence-vitamins into the diet of that long under-nourished and undeveloped specimen — the short subject. Quite miraculously, the patient showed quick and certain signs of returning strength and vigor, making more progress in one year than in the past ten. This year the producers are preparing shorts to make an even stronger bid for public interest and support.

Improvement in this long neglected department of screen endeavor is the result of a new industry attitude toward the little pictures. Swamped under by the influx of double feature programs, producers for years gave less and less attention to the one- and two- reelers as their market diminished. Finally came the realization that the short might save itself if given a fighting chance.

Lavished with attention and treated with intelligence, the short, once an orphan, stepped out to become the industry's fair-haired child. Positive indication of its rise in favor is the fact that newspapers and magazines last year gave the short subject more space than it had received in the ten preceding years. Bookings, too, have multiplied since even double feature theatres, spurred on by educational and other interested groups, began to make room on their programs, though somewhat begrudgingly, for this new type of short.

Scheduled to make ninety-two subjects next season — at the rate of one every four days — Producer Jack Chertok's shorts department is already a beehive of activity on the mammoth M-G-M lot. On the new schedule are six more Crime Does Not Pay two-reelers. Budgeted at more than some B features, this series is one of the most successful of M-G-M's short experiments. Besides winning Academy Award honors two seasons in succession, these informative dramatizations have received the commendation and support of many civic welfare groups, newspapers and public officials such as chief G-man, J. Edgar Hoover and Attorney General Homer S. Cummings.

All the production facilities of the studio will be placed at the disposal of Metro's six two-reel musicals next year. They are to be staged and mounted as elaborately as features in order to provide talent development opportunities for the studio's various contract players. Also they will serve to test musical talent, using composers such as Forrest and Wright, who contributed the popular "Donkey Serenade" to "The Firefly."

Covering a wide range of subjects but adhering mainly to the humorous treatment for which he is noted, Pete Smith will contribute thirteen one-reel Specialties to the new schedule. A happy combination of enlightenment as well as entertainment is the formula for the Smith subjects which next year will follow the same pattern set by his "Anaesthesia," "The Story of Doctor Carver," "Modeling For Money," etc. Incidentally, Smith's "Penny Wisdom," featuring Prudence Penny, won an Academy Award last year and more cook's tours of the kitchen, led by the noted home economist, will be forthcoming.

Continuing his excursions into mental phenomena and the psychic unknown which have created such a stir of interest, commentator Carey Wilson will contribute ten miniatures to the new season's lineup. He will also launch a "Soldiers Of Peace" series which will dramatize the heroic struggles of scientists who have devoted their lives to the cause of humanity.

Radio commentator John Nesbitt, whose "Passing Parade" program is currently to be heard on a CBS nationwide network, will contribute a series of ten "Passing Parade" shorts. These stories range from poignant little items of human interest to dramatic anecdotes of world-wide news significance.

Robert Benchley, of course, will remain very much in the short picture during the coming year, continuing his screen lectures on the customs and habits of Mr. and Mrs. Everyday America. His dissertations on the art of appreciating the trivia in life, such as last year's "How To Start The Day" and "How To Spend An Evening Alone," will encompass eight new and varied topics during the coming season.

And those perennial favorites over a period of almost two decades, the Our Gang youngsters, will present twelve more comedies based upon the everyday life of typical American children. "Alfalfa" Switzer, Darla Hood, "Porky" Lee and "Buckwheat" Thomas head the roster of talented youngsters which will include several new personalities to be developed during the coming year.

James A. FitzPatrick, the modern Gulliver, will deliver twelve more of his famous Traveltalks in technicolor. During the past season, when newspaper headlines shrieked of events in seething Europe, FitzPatrick came through with "Glimpses of Austria," "Czechoslovakia On Parade," "Rural Hungary" and "Beautiful Budapest," giving film audiences the beauty, background and tempo of the nations that were centers of world attention.

In a newly constructed studio, housing the most modern equipment and staffed with prominent directors, story specialists and animators, Metro's cartoon department will produce fifteen subjects. The cartoon unit will function with the cooperation of M-G-M's large music department.

And, in one hundred and four issues, Metro's "News of the Day" will bring to the screen events of interest from all parts of the globe. With one of the largest organizations in the newsreel field, "News of the Day" has established a reputation for presenting important happenings while they are still in the "hot news" category.

Occasionally, through all the tinsel that surrounds so many Hollywood productions, there emerges a film that out of sheer simplicity and reality becomes a stirring drama. Such a film is Metro-Goldwyn-Mayer's latest miniature, "The City Of Little Men," which tells the story behind one of the finest and noblest enterprizes in the country, an institution that is expected to be emulated throughout the country, already having won the plaudits of hundreds of civic authorities.

The film tells the story of a priest, a simple man with a noble idea. For twenty-five years now he has worked diligently to carry out his idea, not reaping his reward in tangible form but through a far more satisfying medium, the knowledge of work well done. His story concerns the redemption of young boys; his idea, a city of little men.

Unusual for a short subject is the fact that not one sequence in "The City Of Little Men" was shot inside the studio. Producer Frank Whitbeck took an entire crew of cameramen and technicians to the scene of the institution, a little town appropriately named Boys Town, fifteen miles outside of Omaha, Nebraska. There he has filmed the thriving community of two hundred youngsters who busy themselves with practically every occupation in any community of a similar size.

Going back some twenty-five years the film depicts a young priest named Father Flanagan about to put into effect an idea that has occupied his mind for many years, the establishment of a sanctuary for homeless, deserted and misunderstood boys, a haven for the friendless, a shelter for the needy.

Starting with a meagre fund of one hundred dollars he persuaded a Police Court judge to give into his keeping three boys who had been arrested for petty thievery. Renting a ramshackle house and equipped with old blankets and mattresses on the floor, with packing cases for tables and chairs, he started his home for the friendless. Soon he had fifty boys and each day saw new ones approaching the gates, pleading for admission. The old place soon became too small and after great effort Father Flanagan finally managed to get a larger and better building. But even this did not satisfy the ever growing needs of the community. However, the men and women of Omaha had closely watched what they had first termed a crazy experiment and when they saw what this man was doing for the homeless boys they rallied to his side, aided him with contributions and cooperation and permitted Boys Town to become the thriving community that it is today, the smallest incorporated city in the entire country. Complete in every detail it has its own second-class post office, a grade school and high school, trade school, print shop, gymnasium, motion picture theatre, swimming pool, and athletic field.

One of the most interesting phases of Boys Town, it is learned from the film, is its governing body. It has a boy mayor and a boy city council, elected at the polls after a spirited campaign betwen two par-

Heart-warming story of Boystown... smallest U. S. city... founded upon the bigness of one man's idea — that "there is no such thing as a bad boy"

CITY OF Little Men

Nestled in the suburbs of Omaha, Nebraska, is a unique type of community where homeless lads of every age find refuge from the hardships of the outside world. In 20 years, from an humble beginning "Boystown" has developed into a full-fledged community.

Smallest incorporated city in the United States, it is the proud possessor of an accredited U. S. Post Office, serving 275 youthful inhabitants.

ties. It has its own police force that employs unique methods of punishment, such as retraction of privileges, mowing lawns and weeding gardens. Second offenders are required to stand up through a picture show with their backs to the screen.

"In twenty years," Father Flanagan proudly relates, "we have cared for and sent into the world 4446 boys. Yet not a single one of them has ever run afoul of the law since they left Boys Town to tackle the world on their own.

"One of our graduates is now office manager of a national importing firm. Another is treasurer and general manager of one of the nation's largest advertising agencies. Two others, pals, are publisher and editor, respectively, of a western newspaper."

Other than the fact of being homeless, there are no qualifications for admittance to Boys Town. All races, creeds and colors, Protestants, Jews and Catholics are to be found there.

One wonders what would have happened to these homeless boys if it were not for Father Flanagan, if no one had given them a helping hand when they needed it, if no one had offered them understanding and courage when their hearts cried out for it. Boys Town is father, mother and home for the forgotten boy.

"The City Of Little Men" is a memorial to Father Flanagan, a fitting tribute to a noble cause.

Exploitation ☆ ☆ ☆

YOUR SHOWING of this factual picturization of Father Flanagan's model institution, Boys Town, will serve to awaken new interest in juvenile welfare work in your city. An advance screening for local social workers, Community Chest officials, and leaders of Boy Scout, Y.M.C.A. and luncheon club groups engaged in children's welfare activities will bring endorsements for your film and active cooperation in increasing patronage at your boxoffice.

If you can induce one or more members of the above preview group to prepare a radio talk on juvenile delinquency, referring to Father Flanagan's handling of the problem, you will have no difficulty in persuading a local station to give you the time.

Because of the civic significance of this film, newspapers will go out of their way to give it space. Besides providing good material for their editorial writer, stills from "City Of Little Men" can be used for a newspaper feature of real news interest.

With the cooperation of your newspapers, arrange with a juvenile court judge to "sentence" a group of delinquents AND their parents to witness a showing of "City Of Little Men" to learn a lesson in behavior. Their comments after viewing the film will provide good newspaper copy.

As another means of garnering extra space for "City Of Little Men," get your newspaper to invite the head of some local college or children's institution who is recognized as a juvenile welfare authority to act as a special guest reviewer in place of your paper's regular movie critic.

Father Flanagan, kindly priest who created this community, greets a potential resident. The Father glories in the accomplishments of the 4446 lads who have lived in "Boystown," later establishing themselves as responsible citizens in the outside world.

Every city has its own "City Of Little Men," generally an industrial school or boys reformatory which is conducted on a principle similar to Father Flanagan's Boys Town. Likewise, they produce various kinds of handicraft and articles of merchandise as a part of their training. A lobby exhibit of such articles in connection with your showing will please the institution and will provide additional publicity opportunities for "City Of Little Men." Such a display can also be utilized for a worthwhile window tieup with a leading department store.

With the influence of interested welfare workers, your Mayor might be persuaded to permit the boys of some local institution to take over City Hall on your opening day, assuming the various posts of his administration.

Attributing the good record of his "graduates" to the occupations they learn under his tutelage, he offers varied courses of study, among them carpentry, tailoring, journalism, printing, agriculture.

EACH YEAR, simultaneous with the event of the autumnal equinox, a problem arises in the nation, a problem so intricate that in more than a quarter of a century no satisfactory solution has yet been achieved. The problem is — to be or not to be a football fan.

Add, now, to the names of those who have tackled this question, one Robert Benchley, chief investigator of trivial endeavor, who, in his latest screen dissertation for Metro-Goldwyn-Mayer, "How To Watch Football," offers for public benefit his long and trying experiences as a football spectator.

In fact, Mr. Benchley has found that watching a football game often turns out to be more strenuous than playing in one. Reminiscing, he tells of the innumerable times he has gone to a stadium, sat through snow and sleet and come away thoroughly wretched, vowing never again to participate so enthusiastically in athletics.

For instance, Benchley is seen in the film at a game he well remembers. It was the time he took his best girl to her first football game. Arriving a little late they are pushed, pulled, trampled and punched before they finally get to their seats which, incidentally, are already occupied. After prolonged pleading with the usher to watch his job instead of the game, this matter is straightened out. Benchley and his girl friend get their seats. The other couple is summarily dispossessed. But the victorious duo find themselves ensconced between a too voluble enthusiast and an inebriate and between the two they are hardly able to concentrate on the game. As if this is not enough, someone down the aisle has a insatiable capacity for hot-dogs, and as Benchley is strategically located between the consumer and the vendor it falls upon him to pass the dog and then pass back the change. Add to all this the fact that the man in front of Benchley appears to have some form of St. Vitus dance, jumping up and waving his arms every time the ball is snapped. The girl friend, too, is a bit annoying, asking questions continually. But the *piece de resistence* of the day is the downpour of rain that occurs just as Benchley thinks he is going to see a play without interruption.

One cannot be accused of leaping to conclusions, now, if he expresses the opinion that Mr. Benchley did not particularly enjoy that football game. Mr. Benchley, let it be known, is the first to admit the fact. However, he does not despair of football ever being enjoyable from the spectator's point of view. Quite the contrary. He has devised means of enjoying a football game not only without discomfort but actually with pleasure and satisfaction.

The Benchley method, also to be seen in the film, eliminates all unpleasantries at one fell swoop. In fact, even the unpleasantry of laying out six-sixty in cold cash for tickets is done away with. Benchley merely puts on his pajamas, mixes a couple of liquids in a tall glass, lights his pipe, goes into the parlor, sits in an easy chair and turns on the radio. Now he can enjoy himself. There is no eye-strain, no mustard on his lapel, no feet in his lap, no questions to be answered, no rain to be ducked.

"This, indeed," says Benchley, "is 'How To Watch Football.'"

Benchley, himself wrote the original story and screenplay for his lecture and heads a cast which includes Joyce Compton, as the girlfriend, John Butler, as the bibulous spectator, Eddie Acuff as the enthusiast, Diane Cook as a football cutie and 200 extras as rabid football fans. Most of the action was filmed at the Los Angeles Coliseum. Roy Rowland directed Benchley for the ninth consecutive time and Jack Chertok produced.

rmchair athlete Robert Benchley poised for the kickoff. In "How
Watch Football," he contends that playing a game on the
dio is more strenuous than being a spectator; that both are
vice as difficult as playing in the game itself.

A good radio player must be able to fill in on any or all posi-
ions on the team. Take over the quarterback's job and call the
lays your way. If the regular quarterback calls a different play
nd suffers a loss it proves how smart you are."

Three-quarters later and Benchley has been a total loss to his
Alma Mater. He stopped to light his pipe with just two yards to
and a Yarvard victory. This is too much for Benchley—until

Bob Benchley
HOW TO WATCH
Football

Benchley kicks about football fans . . . it's ninety-nine laffs to go when Benchley gets down on the whole darn game

EXPLOITATIO

JUST as the curtain goes up on the 1939 football
M-G-M is ready with not one but TWO short
timely subject—Pete Smith's "Football Thrills" and
"How To Watch Football." Pass the word that yo
ball on your screen and an army of fans will r
your boxoffice.

Those teams that are not playing are at
For a certain space-getter, arrange with se
teams to attend an advance screening of
of your newspaper.

If games are already in progress, w
contest in which readers who subm
timates of scores in various games
and other prizes.

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a football struggle always pro
newspaper art. Get your pap
rapher to snap fans attending
offered to every spectator
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Football Thrills

AS PREVIEWED BY BOB CONSIDINE

Pete Smith's thrill-packed review of the '37 season . . . 176 college stars in 8 gridiron classics that the nation paid $1,000,000 to see

DAWNING on the sports horizon is another football season, fated in many ways to be the biggest and best ever seen. During the next ten weeks thousands of American newspapers will all but completely surrender their sports pages to this eccentric exercise of trying to carry a pointed leather balloon to a portion of a pasture which the other fellow doesn't want you to gain. Wars, sex, politics and the marital whimsies of Barbara Hutton will be all but blotted out of the minds of millions of otherwise sane citizens, during the coming gridiron season.

There is not much doubt, at this late date, that football seizes the sports-going public with a tighter grasp than any other game — including the so-called National Pastime of baseball. Certainly baseball doesn't produce the hysteria that sweeps the country each week-end of the football season, nor does it attract the crowds, the interest, the debate and the steaming loyalties of football. Gambling on football has become a $10,000,000 a year business, with hundreds of "bookies" and pool operators, including one with a fancy Wall Street office. The larger radio chains give up their time to the game as if it were some gospel without whose comfort the public could not exist. Football coaches, in complete eclipse for nearly ten months of the year, suddenly bloom as more important than the school's President, himself, and any sportswriter who dares attempt to couple the coach's name with some lowly Professor, like Al Einstein, gets a sharp rebuke.

The college end of the football game is steeped in a gentle hypocrisy. A major proportion of U. S. colleges offer special privileges to burly young gents, either in the way of free tuition, books, or food, in outright grants. A certain amount of player-stealing goes on all the time, while scouts of this or that saintly educational foundry roam through the land, looking for promising 200 pound history scholars. The coaches, who like to call themselves character builders, don't waste a great deal of time on that — so busy are they building up a team that will save their jobs. The college athletic offices maintain heroically that the game is put on only for the amusement of the students. But at the same time they hike the prices on the Big Game, to pay off the stadium's bondholders.

But through it all, the average college player gives to the game a warmth and generosity of spirit that is in sharp contrast to some of the sometimes shady deals behind the scenes. There is no harder-fighting male than the college gridman. Fundamentally he plays for the glory of his school, no matter whether he had ever heard of the school a year before or not. This is what makes the country's football stadia a Mecca of the faithful at this time of the year, for the country knows that it can depend on a college boy to produce the best in daring, thrilling, dangerous sport.

It seems to me that Metro-Goldwyn-Mayer, in its football short entitled "Football Thrills," has captured the very soul of the game. The dazzling reel, depicting the greatest highlights of the 1937 season, packs a richer flavor than any sport short I've seen in years.

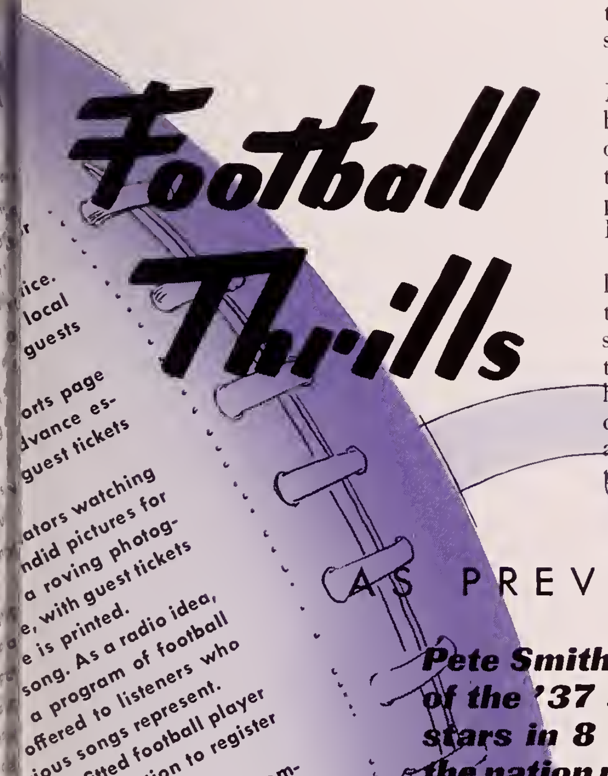
Fans often complain that actual physical limitation is the only thing that prevents them from seeing every big game of the season. But how, they ask, can they watch the Dartmouth-Princeton game if Army happens to be playing Harvard on the same day. Well, "Football Thrills" is their answer. Pete Smith has pared the sensational 1937 season down to the bone, eliminating all the inconsequentials, and given us a short which may well serve future sports historians as the best possible account of last year's fiery competition.

Smith has chosen eight key games, trans-Continental in scope and equally as national in interest. The teams concerned are Pitt, University of Southern California, U. C. L. A., Fordham, Yale, Harvard, Princeton, Cornell, Army, Navy, Northwestern, Dartmouth and Purdue. The magic lens of the camera catches the incredible adventures of Yale-Dartmouth game, when Yale tied the score in the last few seconds. It records the season's most eccentric play, when Vanzo, of Northwestern, fumbled on the goal line after a long run, and his teammates recovered the ball for the winning touchdown. It spots the 60 yard forward pass that Kenney Washington, of U. C. L. A., threw to his teammate, Hirshon. It focuses on the 39 yard place kick made by Colwell of Yale, against Cornell, a dozen deathless sprints by Yale's All America, Clint Frank, and that ringing wet crowd of 102,000 which saw Army play Navy.

The games are remarkably easy to follow, thanks to Smith's innovation of telling the scores at all times. He spots players and makes us know them, and tells his story as if he were having a lot of fun doing it — which is also something of an innovation in these days of phoney sports-announcing.

Some of the players he lets us see and tells us about will play again this year and their names may become household words. Others notably Frank of Yale, are done with football. But each year brings new sensations to football. A Poe is succeeded by a Jim Thorpe, who in turns gives way to a George Pfann, who is replaced by Red Grange, whose place in the public eye is taken by the Four Horsemen, who give up the ghost to a Harry Newman, or a Berwanger, or to a Sammy Baugh. Football moves on, winning new thousands of supporters each year.

And nothing, we think, could put its many supporters in a better frame of mind, for the 1938 season, than a ten-minute whiff of that exciting document, "Football Thrills."



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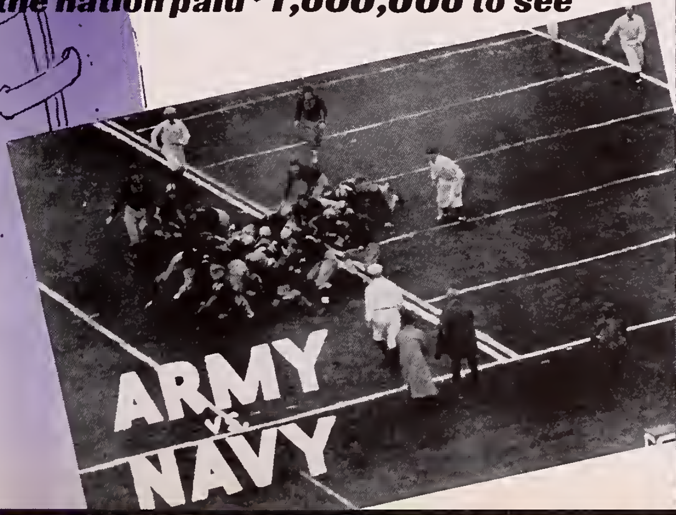
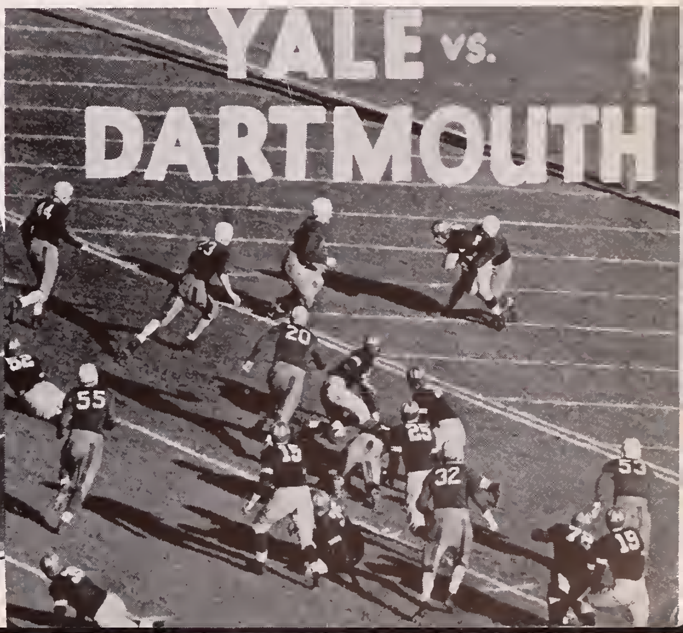




Cairo

CITY OF CONTRAST

JAMES A. FITZPATRICK'S latest journey into strange and distant places has taken him to Egypt, probably the richest country in historical lore in the entire world. There he has filmed the city of Cairo, depicting the ancient glories contrasted with the modern splendor of the nation's capital.

In a trip around the city with his color cameras Fitzpatrick pictures the numerous bridges that cross the Nile river, lifeline of the country. He catches the natives as they carry on their daily routine in the Oriental atmosphere that pervades their homes and marketplaces.

Other places of interest to be seen in the film are the modern quarters of the city; the Mohammed Ali mosque a memorial to the founder of the present royal house of Egypt; views of the Palace and surrounding gardens; a parade of the soldiers of the nation; the beautiful University of Cairo, center of learning for the entire country; and the world-famous 5,000 year-old pyramids and Sphinx which stand on the rim of the city.

Roving Fitzpatrick
TRAVELOGUE MAN

Reprinted from The New York Herald-Tribune

TRAVEL has always been both career and avocation to James A. Fitzpatrick. He decided early in life that professional roaming appealed to him and being a quiet-spoken but determined young man, set about making his major interest pay.

Although only in his middle thirties he has traveled more than 750,000 miles in quest of motion picture material. His goal is a million miles. When he has reached that objective he says, he will don slippers and lounging robe and select a permanent hearthstone, Those who know Fitzpatrick, however, think it much more likely that about that time he will start thinking about another half million miles.

In the last six months Fitzpatrick has traveled more than 50,000 miles, which amounts to two complete circuits of the globe. On his last world cruise, started in January, he acquired a wife, a couple of rib factures and enough cans of film footage for thirteen Technicolor "Traveltalks," to be released through Metro-Goldwyn-Mayer.

The footage was accumulated all the way from Madiera to the Fiji Islands, with large slices of India, the Dutch East Indies and the Malay Peninsula thrown in. The wife stepped into his life at Hongkong, when she came aboard the Empress of Britain carrying a caged canary and a ticket to New York. The rib factures came when Fitzpatrick's car turned over on a wet road in New Zealand, hurling four persons into the Orekekoreke River. He and the present Mrs. Fitzpatrick opened their car window when the machine buried itself upside down in the stream and aided their two companions to safety.

Fitzpatrick classifies the episode as his most embarrassing experience. It seems the girl who became his wife has for an uncle a conservative retired British colonel, a gentleman of the old school. He was making the world cruise, too. When the producer sought his permission to take his niece on the side excursion out of Auckland, the colonel studied his man several minutes and then said: "Fitzpatrick, you're a cautious driver, you've been all over the world, and she'll be safe with you."

Traveling about the globe chronicling local condition on celluloid must produce reflections on the way the world is going. Fitzpatrick is uncompromisingly opposed to the feeling that another world war will occur within the next thirty years. He looks on the present state of international tight-rope walking as spreading a psychological fear out of proportion to the real menace. Noting that three-fifths of the countries are going about their daily tasks as pacifically as possible, he thinks the other two-fifths are afraid of each other, aware that a major conflict might tear their homelands asunder, no matter which side "won."

Spain, in his belief, has been a tragic safety valve, keeping constantly before the minds of the other European countries the horrors in which they might be engulfed.

England, with what Fitzpatrick calls her "innate sense of justice and of responsibility for so great a portion of the earth," sees the peril more vividly than any other country, and for this reason is misjudged for attempts at conciliation. The safest place to be, if a great war did break out, would be the front firing line, he thinks; the most dangerous spot, home.

Fitzpatrick vows that he will pass next winter in New York, ten successive tropical winterings having reduced his vitality and made him too susceptible to cold. He picks the greatest man-made structure in the world as the Taj Mahal, and Rio de Janeiro harbor as the greatest work of nature. He adds that there are only two far-flung places of the earth where he would want to pass more than a fortnight or so at a time — Australia and Hawaii. He could stand a year in either spot, provided he was sure he would be able to return to Broadway and Hollywood.

"What I'd give to see a good Fitzpatrick Traveltalk!"

Streamlined SWING!

WHILE geologists are busy tracing the development of the earth and geneologists concern themselves with the development of man, the Metro-Goldwyn-Mayer research department has been busying itself tracing the history and development of music in order to glean possible future trends from the past.

All this research was undertaken, by the way, in connection with the musical, "Streamlined Swing," which claims to present the music of tomorrow, the strains to which baby sister will be dancing on, let us say, her twentieth birthday.

Going back to the days of great-grandmother, the research department notes that the favorite of the day was the minuet. In grandmothers time, better known as the gay nineties, the waltz reigned supreme. The next generation discovers mother swaying to the rhythm of the fox-trot and tango. And coming up to the present time, today's children truck, shag and Suzy-Q to the tune of hot swing music.

All very well, but what about the music of tomorrow that was going to be predicted. Well, little sister, who knows all about shag, cat, gatbucket, jitterbug, alligator and big apple, goes into her local theatre to get a preview of the mode of the future.

There, she sees a streamlined train speeding along while the Original Sing Band, ten musicians who imitate musical instruments with their hands, go to town on their latest rendition for the amusement of a slightly balmy millionaire who likes their music so well that he gives the band his private car. The boys set it up at an advantageous spot in the city, and convert it into a streamlined diner. The band members are the waiters, the chefs and the entertainers. The patrons are happy because the food is good, the seats comfortable, and the entertainment swingy.

The Band breaks into the strains of Streamlined Swing and the customers sway to the latest song creation. It's all in fun — with plenty of music.

The Original Sing Band, who were on a national radio program are featured in the film after being in a previous musical short, "Hollywood Handicap." These boys imitate all string and brass instruments, using only one guitar among them.

Buster Keaton directed the short from a screenplay by E. Marion Mack.

Robert Benchley
HOW TO READ

It isn't WHAT you read but HOW says Dr. Benchley . . . it may be bad for the eyes but it's good for the nerves while waiting for the dentist!

To THE rescue of Mr. and Mrs. America, for the eighth time this season comes Robert Benchley, demon "how to do-er." Having almost run the gamut of the things that are currently bothering the nation he has at last gotten around to one of the fundamentals — "How To Read."

According to Dr. Delford Q. Hogbugle (Benchley to you), the majority of people who read suffer from acute eye-strain, the symptoms of which are inflammation of the eyes and a tendency to close them and keep them closed. The latter symptom is quite common, it is learned, especially when your wife is reading to you from the woman's page of your local newspaper.

"The question of reading and avoiding eye-strain," continues Dr. Hogbugle, "has been a problem since the Stone Age when the cliff-dwellers and cave-men suffered from "fear strain." For instance a caveman warrior trying to read rock-hieroglyphic directions to carry him to safety from a pursuing horde of hungry bears, would be so frightened that the letters would blur, his eyes would be strained and he wouldn't know where to go. Result — a feast for the bears.

"The same is true, today, when one tries to read in a dentists's office and sees one victim after another stagger from the sanctum sanctorum. His eyes quiver and slowly close from strain. Fear definitely causes eye-strain.

"In those days, when a warrior-bold had corraled several good reading-rocks, to relax for an evening, his cave-dwelling neighbor would invariably peer over his shoulder to read also. Reading-rocks were at a premium in those days.

"Today, too, when one settles himself in a club room for an evening's reading, the club pest always comes over, reads over your shoulder and becomes angry when you read *your* book, too slowly for *him.* It wasn't different, in the Stone Age.

"Imagine Mrs. Caveman reading the latest three-year-old news that had just come in on a rock via the latest dust storm. Imagine Mr. Caveman falling asleep during the reading and Mrs. Caveman hitting him on the head with a reading-rock. That would cause eye-strain, wouldn't it?

"Today, also, the same situation exists. It's true that now one reads from a paper instead of a rock, that it is today's news, not that of three years ago, and it was brought by a newsboy, not a dust storm. Still, falling asleep results in the same consequence; i.e., viz., and to wit, being hit with book, with eye-strain the result.

"Can you imagine Mr. Caveman trying to read his prayers from rock-volume No. 11879 in a crowded cave of a myriad bears, each waiting to make bear-meat of him? A paw is stuck in his face, a tongue stroked against his beard. Could you read? Wouldn't your eyes be strained?

"The same is true of reading in a subway with a horde of human sardines enveloping you, reading your newspaper, pushing against you, digging their elbows into your ribs. There's no doubt about it; eye-strain comes to him who tries to read in crowded places.

"In Stone Age days, even the warriors got haircuts and shaves. True, the instruments used were cruder and had more lasting effects, but the subjects, even then, held rocks on their knees and read during the operation. Do you think he read much while a chisel and mallet were applied against his jaw or skull? He didn't read much and he did strain his optics.

"A shave and a haircut, today, produces the same resut. Trying to fold your reading material while friend barber assumes his many poses to groom you well, invariably inconviences the reader. His eyes travel over the page in an effort to read the paper before the barber gets into a new position. He reads upside down, unknowingly; his eyes cross when he is cut . . . all these causing eye-strain."

So it is clear to Benchley, who offers infallible remedies for eye-strain in "How To Read," that times, reading conditions, and the causes of eye-strain have not changed.

In the new Metro-Goldwyn-Mayer one-reeler he takes the spot of the dentist's office reader, the club-pest reader, the one whose wife won't let him sleep during her readings, the crowded-place reader, and the barber-chair reader to accentuate his points.

To make sure that his listeners receive the full benefit of his lectures, Benchley offers, free, a pamphlet printed by the eye and ear association which tells about — but Benchley can't read what the pamphlets are about.

He has eye-strain.

Roy Rowland directed the comedian for the eighth consecutive time from Benchley's own script. Jack Chertok was the producer.

Exploitation ☆ ☆ ☆

USING THE theme "Benchley tells you HOW to read—we'll tell you WHAT to read," a multitude of coop ad, window display and mailing list tieups can be arranged with local bookstores and libraries. "How To Read" stills are ideal for ad and window illustration purposes.

Electric power companies throughout the country are currently conducting an advertising campaign featuring the advantage of proper electric lighting as a precaution for the eyes when reading. Here is a perfect opportunity to arrange for ad, window and direct mail tieups in connection with your showing of "How To Read."

With one or more stores or a local association of illuminating engineers, arrange to stage a Modern Lighting Show in your lobby during your engagement of "How To Read." In return for a stipulated amount of newspaper advertising, let the various dealers exhibit lamps of every description, offering gratis information on the correct angles and intensities of light for reading.

A similar and equally advantageous tie-up can be effected with your local optometrists association. Arrange with them to run a series of ads announcing that an eye clinic will be held in your theatre lobby during your showing of "How To Read." Here your patrons will receive an examination from an expert oculist, and entirely without cost.

"How To Read" is a title which can be utilized for any number of tieups — newsstand cards, truck banners, magazine inserts — with your local newspaper and magazine distributors.

NOSTRADAMUS

What will happen in Europe in 1999; in Paris in 3420?... Carey Wilson tells the amazing story of the man who foretold history's major events 200 years ago — the World War, King Edward's abdication, and a "Hister" who would conquer Austria!

SINCE the beginning of the world, people have attempted to peer into the future, to gather some foreknowledge of momentous events in the offing. And through the centuries astrologers, phrenologists and clairvoyants have flourished and prospered merely on the strength of some prediction that chanced to occur as they foretold.

But of all the many prophets who dot the pages of history, there is one man whose predictions have come true with such amazing regularity that it is difficult to believe that coincidence played a large part in his work. His name was Michel de Nostradamus.

In Metro-Goldwyn-Mayer's latest subject on psychic phenomena, commentator Carey Wilson tells the story of this man, a story which is pertinent today simply because many of the predictions concern the twentieth century, concern events which are in today's headline news.

There is nothing vague about the life of Nostradamus. His ability to predict future events is not legendary. Scholars know a great deal about him, far more, in fact, than they know about his contemporary, Shakespeare.

Nostradamus as a child, it is learned from the film, had an amazing knowledge of mathematics, medicine and astrology. In later life he became one of the greatest doctors of all time, discovering new medicines in spite of the ridicule of older men. His discoveries, still in use today, were called "Nostrums." During his days as a practicing physician he predicted the Black Plague that decimated the European continent. The fact that the Plague was finally overcome was due in large part to his medicines. But having lost his wife and children in the epidemic he gave up medicine and retired to the Abbey of Orval and wrote a book, "Prophetic Centuries," which predicted one thousand future events.

He suffered the ridicule of the entire French nation until King Henry II was wounded in battle and died just as he had predicted. People began to believe in him then and when he stated that all three of Henry's sons would occupy the French throne, and they did, people feared him.

Nostradamus foretold the exact date of the London fire in 1666, one hundred years before it happened. He predicted accurately that Charles II of England would be replaced by a commoner (Oliver Cromwell) who would dissolve Parliament, make himself dictator, but rule only for a short time to be succeded by his son.

He predicted that prosperous France woud give in to Louis XVI, who allowed himself to be influenced by his extravagant wife, Marie Antoinette. He told of Antoinette's escapades, how the kingdom would fall, of the revolution, of the fact that Louis and Marie would flee, only to be caught and beheaded.

History tells the same story, but Nostradamus died 200 years before these events.

Nostradamus told of Napoleon, his conquests, his power, his attraction to women. He named the exiles of Napoleon and said that he would escape from his first exile.

The fact that the United States fought a successful revolution with Great Britain and that a "Scottish Pirate" (John Paul Jones) was an instrument in the States victory, was seen by the seer 200 years before the actual happening.

Nostradamus wrote in his book about the World War; about the fact that the Duke of Windsor would abdicate in favor of his brother; about a man named "Hister" who would rise to power in Europe and conquer Austria. These events, he wrote, would occur in the twentieth century.

For the future, Nostradamus predicts that in 1999 Europe will be destroyed by Asiatics "wielding huge and murderous machines." Paris, he says, will suffer many fires until 3420, at which time it will finally be annihilated.

Those who are familiar with the writings of Nostradamus are divided in their opinion of the man. Some called him a faker. Others believe that he had the ability to peer into the future. Carey Wilson presents the evidence, drawing no conclusion.

John Burton plays the title role in "Nostradamus." David Miller directed from a script by Carl Dudley. Jack Chertok produced.

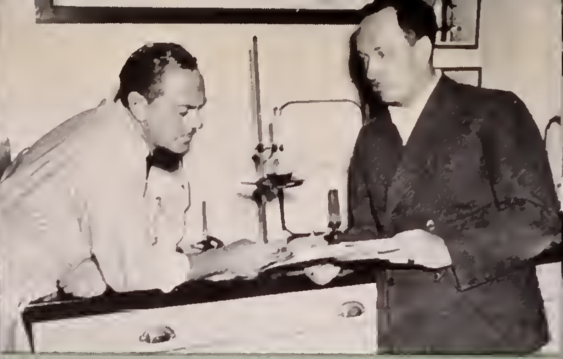
Exploitation

EVERY TOWN has its quota of astrologists, psychics and clairvoyants. As a publicity tiup for "Nostradamus," arrange with one of them to supply a daily list of predictions forecasting local and national events and affairs to be featured in your newspaper.

Another newspaper tieup which is always packed with reader interest is the question and answer stunt in which the seer offers advice on various personal questions submitted in written form by the readers.

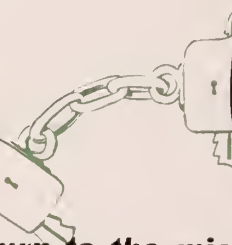
To generate a wave of comment in advance of your showing, arrange with some professional seer to supply horoscopes and give your patrons private interviews in your theatre lobby. The resultant contacts and publicity will more than compensate the seer for his services.

As a stunt that is bound to get attention in your news columns, prepare a list of all local astrologists, psychics, mindreaders, clairvoyants, fortune tellers, etc., and invite them to a special advance screening of "Nostradamus." Their comments will make swell feature copy — good art too!



DIRECTOR HAROLD S. BUCQUET goes over every detail with Actor Stanley Ridges before the scene is shot. Former M-G-M test director, Bucquet gets realism in the many Crime Does Not Pay pictures he has turned out.

THEY'RE ALWAYS CAUGHT



CRIME DOES

Police turn to the microscope to prove that Crime Does Not Pay . . . science enters the field of crime detection with ingenious laboratory devices to ferret out the cleverest of criminals

FOR YEARS, practical policemen have laughed at Sherlock Holmes, daddy of all fiction detectives, dismissing his brilliant deductions as figments of Conan Doyle's vivid imagination. Yet those amazing deductions of yesteryear have become the commonplace of modern scientific crime detection. No clue is too small, no lead to vague to be tracked down through the use of microscopes, spectrographs inspectographs, ultra-violet lamps, precision cameras and many other instruments, the very sight of which, would chill to the marrow even the most hardened criminal.

For its latest Crime Does Not Pay short subject, titled "They're Always Caught," Metro-Goldwyn-Mayer constructed a complete scientific crime laboratory including the aforementioned machines and in addition, a chemistry and physics section, a dark room and projection machine, a developing apparatus, and most of the instruments used by national or local police science departments.

"They're Always Caught," shows how an apparently perfect crime is solved with only a little powder from a bullet, or a strand of hair, or a thread from a pair of trousers, or the dirt from under a fingernail.

Through a comparison lens, which consists of two fields so that one eye can compare two objects simultaneously, the thread from the trousers worn by the suspect is proven to be the same as a thread found at the scene of the crime. They have the same number of curl-lengths, the same number of fibres, and they match in color.

To determine if the kind of powder used in the bullet that committed the crime is the same as the suspect handled, a small amount, as little as one or two grains, is needed. It is placed in the cavity of a carbon which is set in the lamphouse of a spectrograph, and burned under terrific heat. The heat, now filled with vaporizing powder, is reflected on a spectrum. A spectroscope, or "heat-camera," takes a picture on a glass plate. In various widths and colors, the picture shows a lot of lines, each depicting a different element or compound. A speck of dust, paint, iron, anything, can be thus treated. The picture taken is placed in an analyzer and shown on a white screen. The picture projected from this machine, can throw 45,000 lines of different widths and colors, and analyze seventy of the ninety-two elements.

From the analyzer's picture, the inspector knows what elements made up the powder and how much of each was used. Next, he will inspect the dirt from under the suspect's fingernails. If he handled the powder, there will still be some under his nails. A break-down through the spectrograph will disclose the same elements as the powder and seal the suspect's guilt.

In "They're Always Caught," the Mayor of the city, engaged in a clean-up of racketeers and other criminal elements, has made many enemies among corrupt politicians and big-shot criminal ringleaders. A special prosecutor has succeeded in cleaning up the petty thieves and little racketeers when the Mayor discovers that he is in league with the big-timers. The prosecutor is fired but before the news leaks out he manages to kill the Mayor by placing a bomb in his car arranged to go off when the ignition switch is thrown.

There is little evidence for the police to work on — a thread, a little powder, a blank sheet torn from a memo pad. Making the solution more difficult is the fact that dozens of people have felt the axe of clean government shear away their pet grafts, who would have a motive for the murder. Yet the laboratory of the police department with unerring accuracy singles out the murderer and ensnares him inextricably in a maze of evidence.

Each operation in the scientific solution of the crime is depicted in the film step by step and the inevitable conclusion is drawn that crime does not pay.

Stanley Ridges plays the inspector who handles the laboratory instruments, heading a cast including John Eldredge, Charles Waldron and Louis Jean Heydt.

Harold S. Bucquet directed the film and Jack Chertok produced.

Exploitation ☆ ☆ ☆

MANY authorities recommend fingerprinting of all citizens as a crime preventative. Get your newspaper to conduct a campaign in favor of this idea, with your police department recording fingerprints of all who volunteer in your theatre lobby.

Scientific crime detection is practised today in even the smallest police departments. With the aid of your paper, arrange with your police department to hold open house in their laboratory, conducting public inspection tours during your showing of "They're Always Caught."

The Crime Does Not Pay series represents the screen's outstanding contribution to civic betterment. As such, this series has established a record for space received on the nation's editorial pages. If you have not received your share of editorial mention, arrange a preview for your editorial writers!

Your police department will be glad to cooperate in staging an exhibit of various methods and equipment used in modern scientific crime detection in your theatre lobby or for a department store tieup.

Find the oldest local retired police officer and let him see a preview of "They're Always Caught." His comments on the modern laboratory devices employed as compared to the methods used in his day will make good newspaper copy.

Policemen will find your film of definite instructional value. Arrange a screening for the members of your local force under the auspices of your newspaper.

THINK IT OVER

Fire costs the nation 15,000 lives and $500,000,000 annually . . . all fires are not accidental . . . how many were set by pyromaniacs, arsonists, firebugs and "torches"? . . . the screen exposes the fire insurance racket!

IOT PAY!

NEWSPAPERS describe a man who willfully starts a conflagration as a "firebug." Psychologists call him a "pyromaniac." In legal terminology he is an "arsonist." And in the jargon of the underworld he is a "torch." To be sure, there is a definite place in the field of crime for a man with an insatiable desire to burn and destroy. He fits excellently into one of today's most profitable rackets.

The total loss from fires in this country is placed at $500,000,000 annually, taking a toll of 15,000 lives. Every year these figures increase in spite of the great strides in fire prevention and control. Although in many cases it cannot be definitely proved, there is every reason to believe that arson is on the increase.

The manner in which the underworld creeps into the lives of legitimate business men with promise of safe and easy gain via the fire-insurance racket is depicted in the new Metro-Goldwyn-Mayer crime short, "Think It Over," produced by Jack Chertok and directed by Jacques Tourneur from a screenplay by Winston Miller.

"Think It Over" is the story of a triumvirate of lush money boys, ready and eager to help the business men of the small city in which they operate to capitalize on their fire insurance — making sure, of course, that they get their cut. Lanny is the brains of the gang. Tall, handsome and smooth, he is the one who contacts the merchants, interests them in his proposition. Alex Mandell is the torch, the child-like mental case who sets the fires. And Lee is the follow-up man, who blackmails the merchants who have fallen for their scheme.

Lanny approaches a furniture store owner named Johnson whose business is failing. Johnson refuses to deal with the sleek Lanny, but the latter is polite. He doesn't press the merchant, merely suggesting that he get in touch with the gang as soon as he feels he needs the money.

With Croft, a clothing store owner, Lanny has no trouble at all. The nod is given and a couple of nights later, Croft's store goes up in smoke. He collects on the insurance and turns a sizable chunk of it over to the gang.

A few days later another blaze baffles the fire and police departments. Others follow until twelve blazes have local fire insurance companies frantic. There is no trace of arson, yet there is little doubt that the fires are not accidental.

Detectives begin a thorough search. Every merchant who has had a fire is watched. Bank accounts are checked. It is discovered that each has made a large cash withdrawal shortly after depositing the insurance money, while all bills are usually paid by check. And the sizes of the withdrawals are in proportion to the amounts of the insurance.

They follow Croft, to discover him in the act of being blackmailed by Lee. They trail Lee, but he expertly eludes them and the license number only leads them to a car rental lot.

Certain now that the arson gang knows they are wise, the police call in all the merchants concerned and finally force a confession out of Croft. They follow up the telephone number Croft was given to call, only to find that Lanny and the boys have flown.

What they don't know is that just as they were leaving, Johnson, the furniture merchant, had called Lanny and indicated that he was interested in the deal. In a hurry, Lanny demands the money to be derived from the insurance in advance. He scribbles the address of Johnson's store on the wall and arranges to meet him at his home. He plans to pick up the money and watch from Johnson's window the fire being set by "Torch" Mandell in his store across the city.

In the meantime the detectives discover the number on the wall of Lanny's flat, and arrive at Johnson's store just too late, but in time to prevent the fire from spreading. Mandell, unable to walk out the back door as he had expected, tries to escape via the skylight, but is caught and burned to death by his own prearranged explosion. In the meantime other detectives arrive at Johnson's home to capture Johnson, Lanny and Lee — proving once more that Crime does not pay.

Lester Matthews portrays Lanny, Dwight Frye is Alex Mandell, and Donald Barry is Lee. Robert Emmet Keene plays Johnson, Frank Orth plays Croft, and Charles D. Brown is the chief inspector in the Fire department.

Exploitation ☆ ☆ ☆

YOUR SHOWING of this film on the arson menace merits the wholehearted cooperation of your local Board Of Fire Underwriters. Get them to aid you in all promotional efforts; to send out direct mail announcements; to provide speakers for brief radio talks, etc.

Your local fire department will also have a special interest in your showing. Ask them to provide one or more pieces of fire apparatus to be appropriately bannered and driven around downtown streets as an attention-getting ballyhoo for your film.

Because your picture is of direct concern to them, let your newspaper sponsor a special advance showing for the members of your local fire department. For the benefit of the news photographers, perhaps the Chief would agree to let the firemen ride to the theatre on their apparatus.

From your newspaper morgue, borrow a group of photographs showing various fires that have occurred in your vicinity over a period of years. These can be used as a newspaper contest, offering guest tickets to readers who can identify the time and place of the fires. Also they will serve as a highly effective advance lobby or window display using the copy thought "All fires are not accidental," to tie in with your picture.

OUR GANG

ALADDIN'S LANTERN

AT SOME period in every youngsters life there is sure to develop an urge for histrionics. The average youngster finds an outlet in school or community plays. But when the "acting bug" bites early its victim will go to any lengths, even to staging his own productions, merely for the sake of satisfying his yen for the theatre.

So it is not surprising when the Our Gang youngsters, typical and average children that they are, decide to go into the theatrical field in a big way. In "Aladdin's Lantern," their latest comedy for Metro-Goldwyn-Mayer, they re-enact that thrilling fairy-tale — with variations, of course.

"Spanky" McFarland, long a leading man" among the "Gangsters," who has not been seen in their past several films, returns to play the part of the cruel Caliph, while Darla portrays his daughter .

The film opens with the Gang staging a parade to draw patrons to "Porky's" cellar to see the play, "Aladdin and His Majik Lantern." They rig up a donkey to represent the customary elephant and when they get through with him — well, at least it doesn't look like a donkey.

Later in the day the play is presented to a sell-out audience. As the curtain parts Darla is pleading with the Caliph to allow her to go outside the palace for a while. Aladdin (Alfalfa) has been caught snooping around the palace for a look at Darla, and is brought in. He has his magic lantern and by promising to give the Caliph anything he wants, he saves his head. Finally he arranges to trade the lamp for permission to marry the Caliph's daughter. But the Caliph welches on the bargain, takes the lantern and throws Aladdin into the dungeon. After an interlude of entertainment provided by the Genii of the lantern, Darla rubs the lamp and commands the Genii to make Aladdin a Prince and spirit them both away on a magic carpet. The carpet comes on the stage and the lovers get on it. The mule, who is no longer an elephant, is supposed to haul up the carpet by means of an ingenious rope arrangement, but being stung by a bee at the psychological moment, he goes berserk and dashes away, bouncing Prince Aladdin and his regal sweetheart back to reality.

Gordon Douglas directed "Aladdin's Lantern." Joe Geil, promising young tap-dancer makes his debut with the Gang in the film.

PIGTAILS ARE PASSE

"Gotta keep looking young," soliloquizes nine-year-old Darla Hood as she carefully rubs in the cold cream.

As the sweetheart of Our Gang, she's got to have that schoolgirl complexion — it comes in compact form.

Darla knows that competition is keen in Hollywood where the race to fame is sometimes won by an eyebrow.

"Times have changed" says Darla. "A gal can't wear pigtails when the boys expect her to be a Myrna Loy."

MITH
AND
THE CITY C
MAN WHO WILL
CRIMINAL ELE

PARTY FEVER

PERHAPS THE outstanding thing that has contributed to the success of Our Gang these past seventeen years is the use of all sorts of contraptions for locomotion that delight all youngsters throughout the nation. And for their latest film for Metro-Goldwyn-Mayer, "Party Fever," the Gang does not let the nation's kids down. In fact they come through with a contraption that is close to, if not tops amongst all their ingenious inventions. It's a man-carrying balloon consisting of a washtub pulled aloft by several toy hydrogen balloons. Strangely enough, it actually rises from the ground carrying Alfalfa who uses it for skywriting purposes, the skywriting equipment consisting of a mixture of powder and water sprayed from an insect gun.

"Party Fever" is unique in that it is a story of the eternal *quadrangle*, with Darla dividing her attentions this time between Alfalfa, Butch and Waldo. The annual strawberry festival is approaching and Waldo suggests that Darla go with the victor in a mayoralty race to be held during Boy's Week.

All agree to the proposition and each of the boys starts his election campaign. Butch remembers that during the last election a councilman garnered a lot of votes by running a free barbecue feast, so he decides to run a free marshmallow roast.

But Alfalfa decides that the best way to be swept into office is on a "keep the city clean" platform. He and his cohorts not only carry posters announcing their aims but also put them into practice by personally sweeping many streets in the city.

However, they learn that Butch is using strong-arm methods, threatening an individual beating to each one not voting for him. Alfalfa's cause seems hopeless so as a last resort he rigs up his sky-writing contraption to publicize his cause.

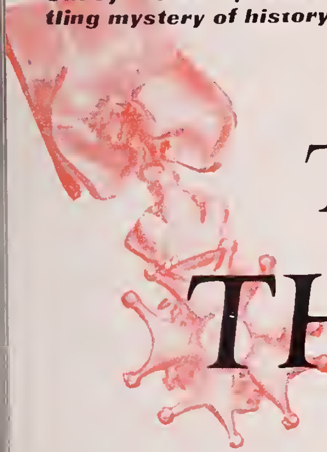
The day of voting arrives and Alfalfa and Butch wait impatiently on the steps of the city hall while the Mayor announces the winner. And lo! and behold, Waldo, a dark horse, has been elected Mayor.

As he receives the key to the city, he says to the Mayor, "Thanks, Uncle John."

"Oh well," sigh Alfalfa and Butch, "we don't like strawberries anyway."

George Sidney, the industry's youngest director handled the Gang for the first time. Jack Chertok produced from a script by Howard Dimsdale.

Did Napoleon die on St. Helena or was it his double? . . . Can there be another chapter in the life of the Little Corporal? . . . Carey Wilson presents a startling mystery of history.



THE MAN ON THE ROCK

IN HISTORY'S teeming pages many intriguing "facts" are taken for granted simply because historians categorically so state them. Yet many of these facts are questionable in the light of evidence uncovered many years after the incident has been recorded in the history books.

In its series of "Historical Mysteries," Metro-Goldwyn-Mayer has presented many of history's accepted "facts," upon the authenticity of which, later developments have cast serious doubts. The incidents depicted have varied in importance in the historical scheme of things, some having been merely of passing interest while others have concerned themselves with momentous topics. Of all events taken up in the series, the current subject, "The Man On The Rock," deals with a phase of history that is by far the most startling in its historical significance. The film questions the accepted fact that Napoleon died on St. Helena Island.

Former lecturer and instructor at the Sorbonne and authority on the Napoleonic period, Paul Wrangel spent many weeks doing research for this short. Previously he had done the research on the recently released "Bravest of the Brave," another subject dealing with the Napoleonic era. Among the interesting data he discovered at that time was the fact that Napoleon, in his St. Helena years, became interested in farming, a fact which makes the theory presented in "The Man On The Rock" more plausible. The film presents the following facts:

Napoleon swore to return from St. Helena to see his son, then held as hostage against his return in Schonbrunn Palace in Vienna. Wealthy and influential friends plotted his escape. Suddenly, a farmer who had been Napoleon's double on many of the Emperor's campaigns and court functions, whose name was Robeaud, disappeared from his farm. Just as suddenly, his formerly poor sister and nephew came into great wealth. Was it money given them for Robeaud's sacrifice to be Napoleon until his death at St. Helena?

Simultaneously, the English doctor that had been attending Napoleon for three years, was replaced at St. Helena by Antommarchi, the Emperor's good friend and personal physician. A note received by Robeaud's sister on May 14, 1818 said that Napoleon had left the island, safely.

A short time later, a stranger set up an optical shop in Verona. He knew nothing of his trade, did no business and yet had plenty of money.

On May 5, after Napoleon had "died," this man closed his shop and gave a letter to his neighbor, Petrucci, asking him to send it to the King of France. Then, he left Verona.

In 1823, a man was shot trying to scale the walls of the Schonbrunn Palace. His last words were "Duke of Reichstadt — son." The Duke of Reichstadt was Napoleon's son. Rumors that the dead man was Napoleon brought the French consul to the morgue. He claimed the body, yet refused to discuss it. Yet, seeing the body, he gasped.

Twenty years later, on his death-bed, Petrucci said he was sure that his optical neighbor was Napoleon. He had sent the letter to the King of France, had been visited later by the king's agents, given 100,000 crowns, and told to forget the incident.

In his native village, Robeaud's death notice states that he died at St. Helena, but the date is scratched out. Strange that the place of his death should be listed as St. Helena, when he is never known to have been there except if he were there as Napoleon. Strange, too, that the date is scratched out. Could it have been May 5, 1821, the date of Napoleon's death?

Who was the man who died at St. Helena, May 5, 1821? Commentator Carey Wilson poses this question.

Former European and New York stage star, Edward Raquello, plays Napoleon. It may be a coincidence that Raquello was born in Corsica the same island on which the great emperor was born, but it is no coincidence that he looked so much like Napoleon that he could play the part without the use of any make-up. In one scene, in which he was supposed to have been disguised, he could only look unlike Napoleon with the addition of a moustache. Raquello appeared on Broadway for the Theatre Guild in "Idiot's Delight," starring Alfred Lunt and Lynn Fontanne, and in "To Quito—And Back," starring Sylvia Sidney.

Claude King, Claire MacDowell, Fred Warren, Rex and Barry Downing, and Kenneth Casey have important roles.

Edward Cahn directed from a script by Herman Boxer. Jack Chertok produced.

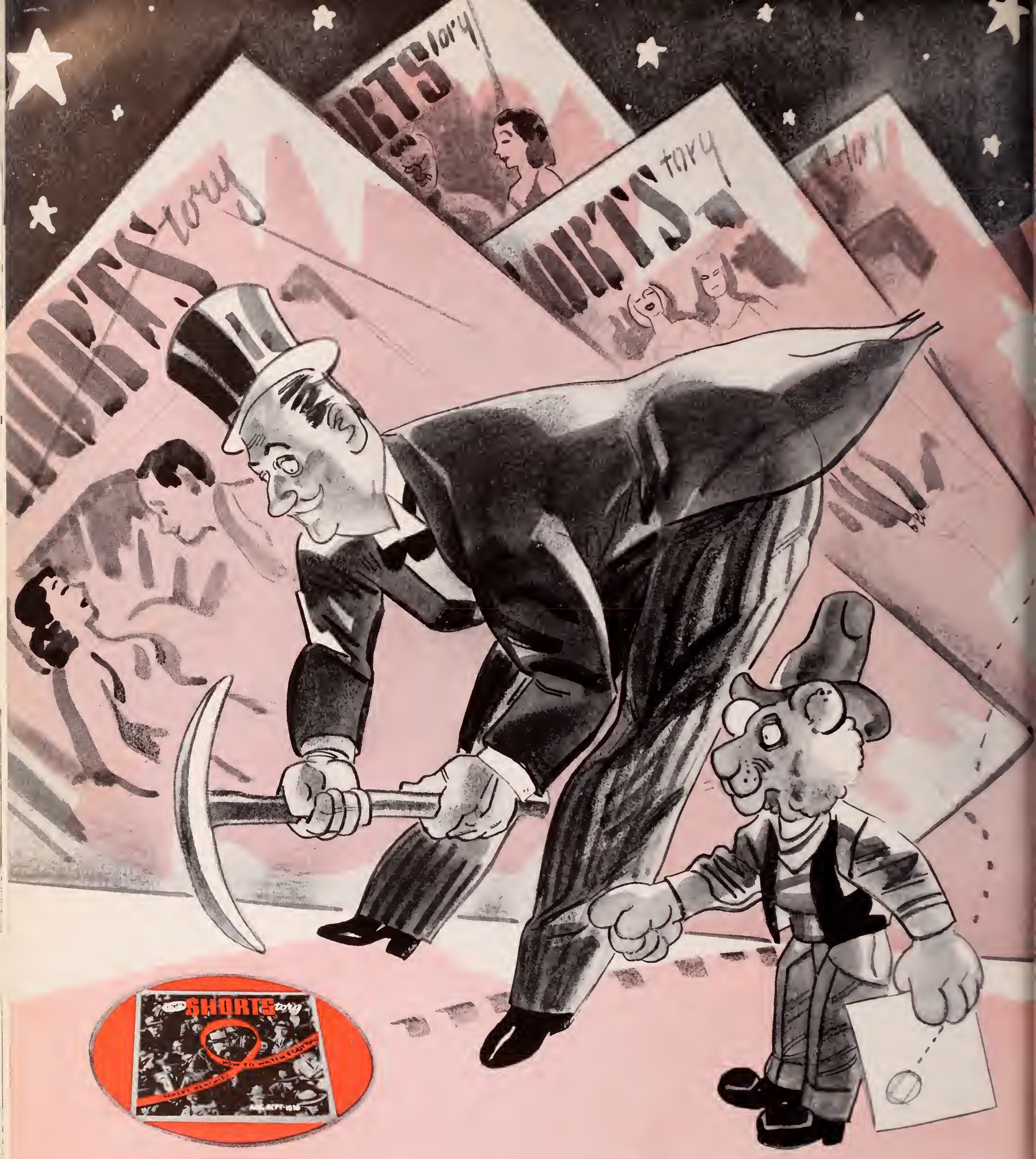
Exploitation

IT MIGHT be an amusing idea to offer, through your newspaper, free admission to all persons who present themselves at your theatre dressed in the costume of Napoleon. A grand prize might be awarded to one imitator bearing the closest resemblance to history's renowned Little Corporal. This stunt will provide swell art for your paper — even if you have to use ringers.

One of the most popular figures with the masqueraders, every local costumer is well stocked with Napoleon outfits. A dozen different Napoleons parading through downtown streets will make a simple and effective ballyhoo for "The Man On The Rock."

As a newspaper contest, offer guest tickets and other prizes for "look-alikes" — local people whose facial characteristics resemble various well known personages. Contest may be judged on the basis of snapshots submitted.

"The Man On The Rock" is another short subject which merits the cooperation of your public library. Get them to issue announcements, bookmarks, displays, etc., suggesting that moviegoers study further the absorbing story of St. Helena from the many volumes available on library shelves.


SHORTStory
SHORTStory
SHORTStory
SHORTStory
HOW TO WATCH FOOT
ROBERT BENCHLEY

THAR'S GOLD IN THEM THAR HILLS...

This is no idle promise. Leo Jr. means it literally. In the very next issue of his SHORTSTORY magazine, little Leo will announce a big surprise he has in store for showmen who sell shorts. It's a golden opportunity in which every exhibitor can participate. Remember to dig into the next issue for details on how YOU can strike it rich!

MGM SHORTStory

JULY 1938

The Short Of The Month
PETE SMITH'S
FISTICUFFS
with Max Baer

LEO JR'S. LION-UP

A convenient index, for reference purposes, of short subjects which have oppeored in previous issues.

CRIME DOES NOT PAY

A Criminal Is Born — The screen examines America's most vital crime problem, the four million crimes committed annually by adolescents It presents the view that parent's neglect is a major factor in juvenile delinquency. (21 mins.) *MAY-JUNE*

Come Across — The case history of a mob of bank robbers who, trailed by G-Men, spend all their loot for hideaways and, having nothing left, are turned over by their ''pals'' to the police. (21 mins.) *APR.*

Miracle Money — An expose of quackery in the medical profession which is responsibe for 100,000 deaths yearly and the expenditure of $900,000,000 annually for worthless remedies. (21 mins.) *MAR.*

What Price Safety? — Detailing the building racket in which underworld barons have forced themselves into partnership with honest contractors, substituting inferior building materials to rake off huge profits at the expense of human life. (21 mins.) *JAN.-FEB.*

SPECIALS

Jimmie Fidler's Personality Parade — One of the cinema capital's favorite sons creates a motion picture album of 72 great stars. An inspired tribute to the Hollywood heroes of today and yesterday. (20 mins.) *DEC.*

The New Audioscopiks — Another adventure in third-dimensional photography, with Pete Smith commenting upon knife throwers, elephants, firemen etc., who intimidate the audience. (8 mins.) *DEC.*

MUSICALS

The Magician's Daughter — A musical comedy enhanced by the romance of a magician's daughter. In addition to various feats of magic several new songs are featured. Cast includes Eleanor Lynn, Frank Albertson, Maurice Cass. *MAY-JUNE*

It's In the Stars — A musical romance with a co-ed college locale, in which a ''no date'' edict is melted by the hot strains of a swing band. Cast features Johnny Downs, Eleanor Lynn, Roger Converse and Doris Weston. *MAY-JUNE*

Snow Gets In Your Eyes — Skiing comes to a department store, wrapped in a tale of romance and revenge. Three new tunes by Chet Forrest and Bob Wright bedeck the film. Cast includes Virginia Grey, Roger Converse, Hudson Shotwell. (20 mins.) *APR.*

Billy Rose's Casa Mañana Revue — (formerly titled ''Theatre of Tomorrow'') — A goodly portion of the spectacular extravaganza which Billy Rose conceived for the Fort Worth Texas centennial. Among those featured are Harriet Hoctor, Everett Marshall, The California Varsity Eight and the Stuart Morgan Dancers. (21 mins.) *DEC.*

Our Gang Follies of 1938 — Alfalfa, the ''king of crooners,'' has a dream in which the various members of the Gang are seen in a lavish night club as famous entrepreneurs, singers, dancers and musicians. (21 mins). *DEC.*

The Canary Comes Across — A case of mistaken identity in which an innocent bystander gets thrown into jail just in time to help win a musical contest in inter-penitentiary competition. Cast includes Erik Rhodes, Virginia Grey, Maurice Black and Oscar O'Shea. (21 mins.) *DEC.*

HISTORICAL MYSTERIES

Joaquin Murrieta — Carey Wilson narrates the mystery of a legendary desperado of the Old West, a bandit who brought law to California by stealing 1,000 times his weight in gold. (11 mins.) *MAY-JUNE*

The Face Behind the Mask — The story of France's famous Masked Prisoner, committed to a living death by Louis XIV's ''Lettres de Cachet.'' Investigating several theories as to his identity. (11 mins.) *MAR.*

The Ship That Died — Famed radio commentator, John Nesbitt, in his screen debut, tells the strange story of the sailing vessel, Mary Celeste, which was discovered adrift fourteen days after sailing without a soul on board. (10 mins.) *JAN.-FEB.*

Captain Kidd's Treasure — A story about the famed Captain Kidd. Casting serious doubt upon the legendary buried treasure and whether he was really a pirate; investigating the theory that he was an agent of the British government. (10 mins.) *JAN.-FEB.*

The Man In the Barn — John Wilkes Booth, assassin of Lincoln, was supposed to have burned to death in a barn. A charred body was found But was it Booth's? Facts accumulated through the years cast serious doubts upon the matter (10 mins.) *NOV.*

MINIATURES

Tupapaoo (What Do You Think?) — A white man in the tropics defies a native superstition and shortly thereafter meets sudden disaster. Some inexplicable incidents tend to bolster the theory of supernatural revenge. (11 mins.) *MAY-JUNE*

Hollywood Handicap — Featuring ten Negro musicians who imitate musical instruments with their hands, the story concerns a horse race at Santa Anita. The camera introduces many film stars as they roam around the track. (10 mins.) *MAY-JUNE*

Tracking the Sleeping Death — The story of a battle for life in plague-ridden Africa in which Major-General Sir David Bruce, a Soldier of Science, fights the dreaded tse-tse fly to save a continent from sleeping death. (10 mins.) *MAY-JUNE*

The Forgotten Step — The true story of a man who planned a perfect crime. There was only one thing he did not take into consideration — the weather — and this finally cost him his life. (10 mins.) *APR.*

That Mothers Might Live — The heroic story of Dr. Semmelweiss whose discovery of the cause of childbed fever that has saved the lives of countless mothers, was ridiculed by his associates and cost him his sanity. (10 mins.) *APR.*

Life In Sometown, U.S.A. — Depicting the situation when a police commissioner decides to enforce all the antiquated laws on the statute books, ridiculous as they may seem in these modern times. (10 mins.) *MAR*

Optical Poem — A visual symphony interpreting Franz Liszt's Second Hungarian Rhapsody by means of color and abstract form. A distinct departure in motion picture presentation. (7 mins). *MAR.*

CAPT. AND THE KIDS

Poultry Pirates — The Captain suffers all the tribulations of a gardener, not only having the chickens eat all his seed, but also dreaming of a terrific fight with a giant rooster. (9 mins.) *APR.*

The Captain's Pup — A new source of trouble invades the Captain's domicile in the form of Hamlet, the pup. He finally lands both the Captain and himself in the dog house. (9 mins.) *APR.*

Cleaning House — In their initial screen appearance, the comic-strip characters, The Captain, Momma, the Inspector and Hans and Fritz are involved in the complexities of house cleaning. As usual the kids make life miserable for the Captain and the fadeout finds him doing the cleaning alone (8 mins.) *DEC.*

A Hollywood phenomenon is JACK CHERTOK who, as producer of M-G-M shorts, makes pictures at the rate of one every five days.

PETE SMITH SPECIALTIES

Anaesthesia — Pete Smith dramatizes one of the most important chapters in medical history, the development of Anaesthesia, from the ancient Egyptian method of hitting the patient over the head to today's most modern methods. (10 mins.) *MAY-JUNE*

Surf Heroes — A survey of the life saving profession; proving that the bronzed adonises who adorn the beaches are useful as well as ornamental. (10 mins.) *APR.*

Modeling for Money — Going behind the scenes of the glamorous modeling profession Pete Smith delves into its secrets and comes up with a parade of gorgeous girls including ''Miss Perfection'' a girl with a perfect figure. (10 mins.) *APR*

La Savate — Pete Smith investigates the French method of boxing in which the feet as well as fists are used, observing that Americans may not take to it but fifty million Frenchmen — etc. (8 mins.) *MAR.*

The Story of Dr. Carver — A biography of a Negro slave child who grew up to become the greatest scientist of his race, saving the South its cotton crop and creating a $60,000,000 a year industry out of peanuts. (10 mins.) *MAR.*

Penny's Party — Successor to the 1937 Academy Award winner, ''Penny Wisdom,'' with noted newspaper home economist, Prudence Penny, again demonstrating mouth-watering food ideas in eye-filling technicolor. Tricks and labor saving devices should prove a boon to harassed housewives. (9 mins.) *MAR.*

Three On A Rope — While three experts demonstrate the art of mountain climbing on Mount Baldy, Pete Smith narrates the hazards of the sport and a duffer shows what is liable to happen to the uninitiated. (10 mins.) *JAN.-FEB.*

Jungle Juveniles No. 2 — Further adventures of the monkeys, Shorty and Toughy and the child, Iggy, in which the monkeys find some hair tonic and go on a simian bender. (9 mins). *JAN.-FEB*

OUR GANG COMEDIES

Feed 'Em and Weep — The Gang crashes a birthday party in honor of Darla Hood's father, causing havoc generally and Mr. Hood to leave the table hungry, in particular. (11 mins) *MAY-JUNE*

The Awful Tooth — Hearing that a tooth left under a pillow will be mysteriously changed into cash the Gang asks a dentist to extract all their teeth After scaring them thoroughly the dentist rewards them for promising to take care of their teeth. (10 mins.) *MAY-JUNE*

Hide and Shriek — In the detective business now, the Gang is on the trail of a box of candy. They wind up in a haunted house at an amusement park, suffering a hair-raising experience until they manage to escape. (11 mins.) *MAY-JUNE*

Came the Brawn — The Gang takes to the wrestling mat with Alfalfa meeting the Masked Marvel. With the aid of the timekeeper, referee and sundry skullduggery Alfalfa wins only to lose his girl friend. (11 mins.) *APR.*

Three Men In a Tub — Our Gang goes nautical for a real boat race; the Gang's craft being powered by a dozen ducks and fueled by popcorn, no less. (10 mins.) *MAR.*

Canned Fishing — The Gang discovers that playing ''hookey'' isn't all it's supposed to be, especially when, instead of going fishing, they have to mind the baby who gets them into trouble no end. (10 mins.) *MAR.*

Bear Facts — Alfalfa sets out to train a bear in order to impress Darla. Things don't work out so well and the fade-out finds the bear training Alfalfa along with the rest of the Gang. (11 mins.) *MAR.*

ROBERT BENCHLEY

An Evening Alone — Another learned Benchley dissertation, this time expounding the pleasures to be had in spending an evening alone. Becoming so involved in making himself comfortable, he has little time to enjoy the arrangement. (9 mins.) *MAR.*

Music Made Simple — B-flat Benchley tries his hand as a music commentator making a classic attempt to explain classical music. Explanations are, of course, as clear as Benchley. (8 mins.) *APR.*

How To Figure Income Tax — Benchley delves into the complexities involved in filing income tax returns, making every phase as clear as possible — Yeah! (8 mins.) *MAR*

Night at the Movies — Another adventure of Mr. Average Man Benchley, involving the problems of what movie to see, finding a seat, inability to see the screen and mistaking the exit door for the smoking room entrance. It all proves too much for Mr. B. (10 mins.) *NOV.*

in this issue

SHORT STORY

JULY 1938

"Because I don't want to overpraise him, I will only mention quietly that Mr. Benchley is the greatest genius of this or any other age and that I'd rather watch him wiggle one eyebrow than to see any other comic go through his whole repertoire."

—J. P. G. in YALE (Univ.) DAILY NEWS

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ENTIRE CONTENTS OF THIS PUBLICATION IS AVAILABLE FOR REPRODUCTION IN WHOLE OR IN PART...ADDRESS ALL COMMUNICATIONS TO THE EDITOR

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OSCAR A. DOOB

Published at 1540 Broadway, New York, N. Y., U. S. A.

"The most unusual short in town is the Pete Smith Specialty, 'The Story Of Dr. Carver,' at the Capitol. The rarely publicized and amazing career of the Negro scientist should be a salutary shock to those who think of the race in terms of Joe Louis, or else think not at all."

—ARCHER WINSTEN, New York Post

Shortwaves of RESPONSE

"Also Selected Shorts"

I certainly think M-G-M's SHORTSTORY magazine is a mighty fine asset to an exhibitor. Most of our trade journals carry much too little information on short subjects. We also are inclined to merely mention "also selected shorts" at the bottom of our ads. This, I believe, in most cases is largely due to the fact that it is rather difficult to locate any information of material value to cover the shorts we have under contract.

I am a firm believer that the shorts, if properly advertised, can bring a lot of additional customers to the box office. Reels like Pete Smith, Our Gang, Crime Does Not Pay, colored cartoons, Robert Benchley and several others too numerous to mention cannot miss at the boxoffice if properly handled through the medium of proper advertising.

I recently tied in with the local "Town Study Club" and the High School on "Servant Of The People" and received many favorable comments as well as having the "Town Study Club" attend the theatre in a body at regular admissions.

One suggestion in regard to M-G-M SHORTSTORY is that the running time of each short be published whenever it is possible as you must take this into consideration at all times when arranging your program. Thank you for your past cooperation and for the privilege of submitting suggestions to your worthy magazine. More power and profits to Metro.

W. E. ANDERSON

Palace-Star Theatre
Mt. Jewett, Pennsylvania

Lost Dollars

There has been, in my mind, a great lack of information regarding shorts made by the various companys. Many dollars are lost in our box offices by not knowing the contents of our short bookings. This is especially true in houses where shorts only have a two or three day run, and the proper advertising cannot be put before the public in order that the people interested in these subjects may have the opportunity of seeing them.

M-G-M SHORTSTORY will be invaluable to the exhibitors if the magazine sticks to the facts and gives a complete and concise story of each of your short subjects that are made. I believe that it is as essential to the program as the feature to know what shorts you are going to run. The words variety, brevity and other similar words used are certainly inadequate in describing any subject.

I for one am for this plan one hundred per cent, and hope that it is continued in a manner that the exhibitor may gain the benefits from good shorts produced.

BILL MASON

State Theatre
Eureka, California

Hail Columbia

Can't you put the Division of Film Study on your mailing list for M-G-M's very lively and excellent Shorts magazine. If there is any charge for this we would be very glad to take care of it.

I think you and your associates are doing an excellent job with the little journal which I now see only semi-occasionally. In the future I want to keep closely in touch with it.

RUSSELL POTTER

Columbia University
New York, New York

Appreciation

For some time I have been wanting to write and tell you how much I appreciate the M-G-M Shorts book.

I have been in the shorts game for seven years now and have never found anything comparable to it for story value and exploitation tips.

Will you be so kind as to send me ten copies of your current issue. I want to distribute them to the Boston newspaper critics.

KENNETH RUSSELL

South Station Theatre
Boston, Massachusetts

Reader Russell should know that all Boston critics have been receiving SHORT STORY since the first issue — and at their own request. Ed.

Short Glorifier

Attached to your magazine we received a note to the effect that you plan to discontinue sending it to editors who do not indicate a desire to receive it further.

Of course, we realize that there is a great deal of expense involved in mailing such a handsomely set up periodical to a large mailing list, but if you can retain us on your mailing list we would be very pleased.

This department finds M-G-M SHORT STORY most enjoyable reading and finds that there is frequently something in its pages which can be re-used in our news columns. It is the first effort in the history of motion pictures in which a sincere glorification of the short subject has come into its own.

Thank you for your consideration and with best wishes for the continued success of your publication.

MARY LOUISE WALLISER

Evening News
San Antonio, Texas

LET'S HEAR FROM YOU!

A FEW SHORT WORDS BY

Howard Barnes

MOTION PICTURE
EDITOR OF THE
NEW YORK Herald Tribune

THERE was a time when I played hookey from school to go to a nickelodeon and lose myself in the enchantment of badly flickering images on a screen. It was the short subjects that drew me there. The early Charlie Chaplin comedies; the antic alarums and excursions of Mack Sennett and the wild chases of the Keystone cops gave me my initiation into motion pictures. I can even remember vividly a pseudo-scientific item (a two-reeler, as far as I can recall) which showed monsters of the deep prowling through submarine vegetation with a wicked-looking octopus as chief performer.

That was some years ago. Since then my affection for the short subject underwent considerable alteration. For years I sat through shorts which were neither entertaining nor edifying, waiting for the feature picture to go on. Occasionally I would see a one- or two-reeler of interest or amusement, but for the most part I found them badly made and devoid of all inspiration and showmanship. Finally I did my best to avoid them. When curiosity drove me to sit through a batch of them, I would almost invariably regret it.

What happened to the short was probably inevitable. With the screen concentrating all its best resources and talents on feature and super-special films and making the difficult transition into dialogue photoplays, it was neglected, virtually forgotten. It seems to me it was a great pity. For the very form which gave birth to our screen industry and distinguished those early, exciting years of its development, stood still or went backward. From "The Great Train Robbery" through the last of the pint-size Chaplin and Sennett comedies, the short demonstrated that it has magnificent potentialities. Just when these might have been brilliantly realized, it suffered a bad case of arrested development.

From all indications, though, the short subject is once more on the upbeat. Talent, time and money are being spent on them with notable results. I find myself today watching for announcements of certain short subject releases and looking forward to them quite as eagerly as I do to many features. The irresistible comedies of Robert Benchley, for example, recapture for me all of the fine excitement of my early film-going days, while there are scientific expositions or dramatizations of contemporary problems which have a vigor in sharp contrast to the sleep-inducing qualities of shorts for so many years.

I still think the potentialities have scarcely been touched, from either a production or exhibition standpoint. In the latter case, it is fairly obvious that a well-selected program of short subjects supplementing a major film would go far toward eliminating the double-feature, which I, for one, find intolerable. It will take first-class shorts, though, to make this possible. If the studios will make really funny one- or two-reel comedies, illuminating semi-educational subjects and even better, entertaining screen versions of famous short stories, I cannot see how the short can fail to take its rightful and important place in the scheme of the motion picture.

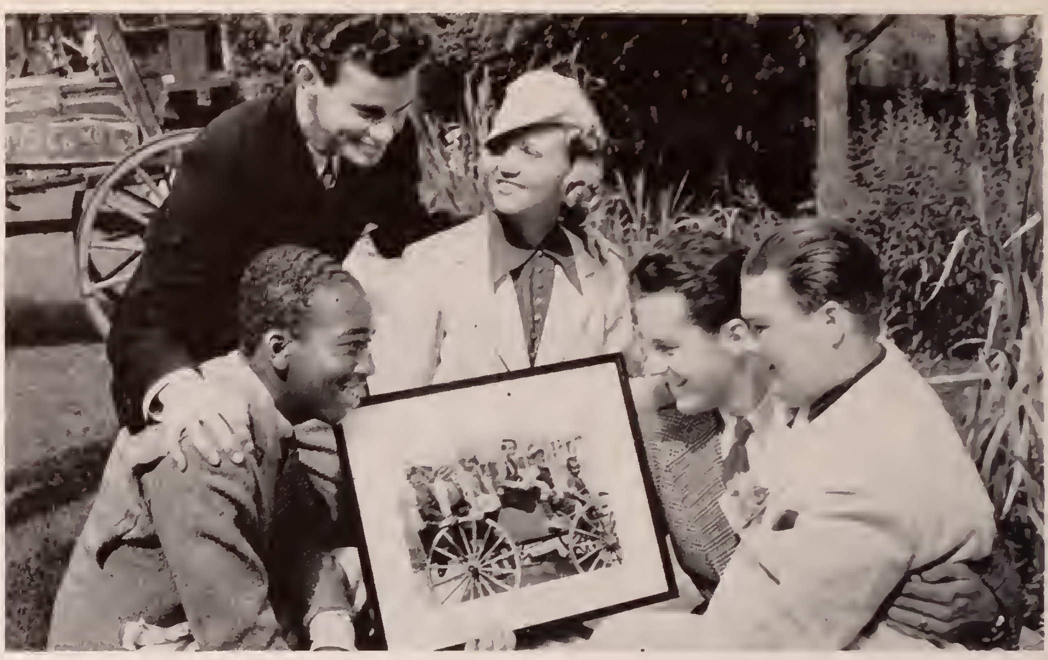
'Farina's" eyes may be bigger than his stomach ut the same thing could hardly be said of "Fatty." ood things to eat play important parts in Gang films.

Darla Hood and "Alfalfa" Switzer never tire of eating. The fact that they eat as part of their work makes Gang members the envy of all kids.

The schoolhouse on the lot is presided over by Mrs. Fern Carter who has been the official Our Gang teacher since its inception 17 years ago.

Our Gang films strive to make real the things youngsters dream about. These objects of juvenile desire often appear in exaggerated proportions.

"Fatty" wins by a dog's nose. Such typical contraptions of childhood ingenuity have contributed tremendously to the success of Our Gang.



"Farina," Jackie Condon, Mary Kornman, Johnny Downs and Joe Cobb, members of the original Gang, swap stories about the good old days.

A SCREEN INSTITUTION

OUR GANG

By Halsey Raines

"Spanky" McFarland kicks off for old Alma Mater. Little Scotty Beckett holds the ball.

Hal Roach, who fathered the Our Gang idea, frequently entertains his proteges at his home, is as fond of them as his own children.

Jackie Cooper and Mary Ann Jackson when they were a couple of Gang kids.

The Gang has pets galore. Here they're out to capture Thanksgiving dinner.

BACK IN the ealy part of July, 1921, when Rudolph Valentino was just putting the opening flourishes on "The Sheik" and Mary Pickford the closing ones on "Little Lord Fauntleroy," an energetic young comedy producer named Hal Roach was racking his brain for a good new idea for a short subject series. He didn't want any more slapstick comedies: he had made a picture that launched Harold Lloyd on his career and he had Charley Chase and Snub Pollard on his roster. He wasn't looking for anything in the bathing beauty or glamour girl line: he had Bebe Daniels, Mabel Normand, Ruth Roland and Anna May Wong working for him.

It was quite a problem. That new idea just didn't arrive. The producer went home early to romp with his children, Hal Jr., and Margaret, in their nursery at home. They had a couple of four-year-old friends visiting them. It was while he was engaged in a free-for-all tussel with the quartet of meddlesome youngsters, the last place in the world he had expected to entertain thoughts of business, that an idea shot into his mind. Why not a series of kid pictures? Natural, healthy, active, trouble-making, typically American boys and girls doing natural, healthy harum-scarum things before the camera? He talked to various friends and business associates; some of them liked the idea, a larger number tried to dissuade him. Children, they said, couldn't be managed, there were too many legal regulations about them, and adult movie-goers didn't care to be reminded of their juvenile prankishness (or anybody elses.) Roach said he couldn't reconcile that belief with the success of "Penrod" and "Tom Sawyer."

Now that seventeen years have sped their way into Hollywood limbo, and an entire new army of technicians, stars, writers and camera gadgets have taken their place on the California firing line, "Our Gang" remains, the oldest single production unit in motion pictures. Hal Roach Jr., having graduated from military school, is now a director. His sister Margaret, having had a coast coming-out party, is a very attractive young movie ingenue. And the institution for which they were indirectly responsible goes bouncing merrily ahead with the years. Nothing lasts in Hollywood, they say. "Our Gang" proves the axiom vulnerable.

Recently Producer Roach, deciding to devote all of his time to feature pictures, turned his "Our Gang" assets over — lock, stock and barrel — to the Metro-Goldwyn-Mayer studios. This company had for thirteen years released the "Gang" comedies; now it will produce them as well. In the current acting personnel are "Alfalfa" Switzer, "Buckwheat" Thomas, Darla Hood, Baby Patsy May, "Porky" Lee and Gary Jasper.

The original "Gang" unit was composed of a group of youngsters who ran the gamut of cosmopolitan American boyhood. Many of them had been on the lot, either playing bits, or accompanying parents and relatives. The others were picked up on Hollywood byways by astute Roach scouts, who had a pre-formed idea of the general types they wanted. "Charter members" included Mickey Daniels, little freckled boy; Jackie Condon, a tousle-haired child with irrepressible gusto; Jay R. Smith, a skinny boy; Joe Cobb, a fat boy; Sunshine Sammy, a colored boy from downtown Los Angeles; Jack Davis, Mrs. Harold Lloyd's brother, who was the original "tough guy" of the troupe; and Johnny Downs, who was listed on his initial card index chart at the studio merely as a "typical American boy." To balance all this heterogeneous collection of wild-eyed, explosive energies, there was Mary Kornman. She was the curly-haired, blonde, six-year-old daughter of the still cameraman on the Roach lot; in addition to proving a sturdy feminine pillar of "Our Gang," she helped maintain certain vestiges of masculine dignity when she was on the set. Pete, the pup, with the encircled eye, one of whose great-grandsons perpetuates him in current "Gang" releases, was another member of that intial 1921 outfit.

The average age of members of the original unit was seven. Many of the later additions, including Wheezer and Farina, the colored boy whose sex was a perennial source of perplexity to picture audiences, started their careers when barely able to toddle. Producer Roach liked to catch them young. They grew old soon enough; when they got up to around ten or eleven they would shoot up like beanstalks, develop incalculable whims, changes of voice and dictator complexes. It was all right for them to be young ruffians at seven, but a few years later it just wasn't. They were becoming too artful about it.

Historians define a generation as a cycle of thirty years. In the cast of "Our Gang" it has averaged about one-sixth of that. The juvenile unit has experienced a thorough turnover about every five years. All through its periods of replacement and transition, however, the "Gang" has served as a valuable training school for children who were to continue as professional Hollywood actors. Dickie Moore cut his eye teeth with the "Gang." Jackie Coooper practiced his first walk before a camera in one of the unit comedies. Johnny Downs, leading man in many recent films, is a prominent alumnus, and golden-haired Jean Darling, who has been said to have one of the best natural singing voices in coast circles, is one of the most promising of the alumnae. Many "Gang" graduates have gone into radio or vaudeville or made personal appearance tours, among them, freckled Mary Ann Jackson, Mary Kornman, (before her marriage), Joe Cobb, Sunshine Sammy and Jackie Condon.

(Continued Next Page)

A Screen Institution OUR GANG

(*Continued*)

Studio statistics show that more than 140,000 interviews have been granted children seeking admission to "Our Gang" ranks, during the seventeen years of the troupe's existence. Of these, forty-one were given contracts, which indicates the odds of a successful interview to have been about one in 3400. But this fails to take into account the never-ending stream of letters that have poured into Culver City from fond parents and even fonder guardians and business managers. They were always carefully read, for there was a genuine desire on the part of Roach officials to overlook no lead that might turn up another "Gang" type, even if it was a million-to-one shot. Correspondence selling of "Gang" aspirants almost never brought a screen test. One of the few exceptions was "Spanky" McFarland, one of the nine "Gangsters" to have come from Texas. His mother sent in a series of photographs that resulted in a later trip to the coast and a term contract. Scores of aspirants have been given the most practical of all tests, an extra's part in a gay comedy, but few of them made any subsequent progress.

Gordon Douglas, who succeeded Robert MacGowan as director of "Our Gang" comedies some years ago, feels that the keynote in handling a picture of this sort is to break down the ordinary barrier separating the adult trainer from the child performer. Inventiveness and technical proficiency mean little, in his opinion, compared to ability to obtain confidence by being rated as "one of the boys," treating matters the youngsters consider serious with proper gravity and seeing humor in what they think is funny. "Gang" stories are usually written, or suggested, by the director. Granting that it is more difficult to direct children than older actors, particularly since sound films have made it impossible to coach them vocally from the sidelines, Douglas is nevertheless a staunch believer in the virtue of having a juvenile player work out bits of action — even dialogue — for himself. He can play such sequences, he says, best of all. As for camera consciousness, the director finds it almost non-existent in children under four, but often an acute problem three or four years later, which is another cogent argument for the Roach policy of catching them young.

No veteran of "Our Gang's" history can take precedence over Mrs. Fern Carter, a California licensed teacher who has been with the unit since its inception. She has rated each pupil, at the end of the school year, according to standards of the Los Angeles grading system. The fact that virtually all her students were film stars in their own right made no difference. Mrs. Carter's somewhat formidable task, year in and year out, has been to supervise work and play periods. Youngsters from two to six years of age are allowed to be at the studio six hours daily, half of this time being given over to play; infants under two are limited to two hours; and mature actors of six and up can turn in an eight-hour stint — if a fair share of it is devoted to school lessons. The schoolhouse on the lot is radically different from the recent Broadway play of that name. Strict discipline must have been the rule, or Mrs. Carter would never have remained seventeen consecutive years "in office." Marks are uniformly higher and progress proportionately faster than ordinary school averages. As for the game of "hookey" that the "Gang" is always seen playing, that's something that happens only in the movies.

the Little Ranger

MEMBERS OF "Our Gang" became cowboys for the first time in their careers for "The Little Ranger," a rootin' tootin' thriller of the Wild West.

Costumed in real chaps and ten-gallon hats, carrying guns and jogging along mountain trails on horseback proved an irresistable combination for the Gang kids.

But this wasn't all that inspired them to consider this their most exciting picture to date. Their first film since moving to Metro-Golwwyn-Mayer, practically all the stars on the lot visited their set to exchange pleasantries and welcome them into the family group of Leo the Lion.

Things like Freddie Bartholomew consenting to coach their football team and practising with them between scenes, Spencer Tracy taking them all over to the commissary for ice cream, and Jeanette MacDonald asking for their autograph, made them wish the picture had a six-year, instead of a six-day, shooting schedule.

In "The Little Ranger" Darla spurns Alfalfa, attending a Saturday matinee with Butch. Frustrated, Alfalfa takes Muggsy who has long loved him. Ignoring her completely during the show, Alfalfa falls alseep and dreams that Butch and his gang have overpowered him, are stringing him up on a tree. Darla is dragged away to marry Butch.

It is Muggsy who finds Alfalfa and cuts the rope. As she goes for the sheriff Alfalfa pursues Darla and is again captured. So are Sheriffs Porky and Buckwheat when they arrive. Butch decides to dynamite the trio. Darla, by this time in love with Butch, laughs at them as the fuse is lit.

Waking as the powder goes off, Alfalfa, dream or no dream, proceeds to knock Butch cold. Pushing Darla aside, he gallantly strolls home with Muggsy.

Gordon Douglas directed the screenplay by Robert McGowan and Hal Law, and Jack Chertok produced.

★ ★ ★

THE CAPTAIN AND THE KIDS

A Day at the Beach

SINCE MOST folks at this time of the year are busily engaged with the serious business of keeping cool at the nation's summer resorts, it is not surprising that the animated cartoonists have also taken their characters to the beach to enjoy a quiet day on the warm sands and in the cool water.

So Metro-Goldwyn-Mayer's latest "Captain and the Kids" cartoon, "A Day at the Beach" finds the famous comic strip characters at the seashore all set to enjoy a quiet (?) day.

But trouble starts almost immediately when the Captain attempts to set up a beach umbrella and lie in the shade. The sun apparently objects to this maneuver and keeps shifting until the battle resolves itself into one of endurance. Needless to say, the sun finally emerges victorious.

In the meanwhile the Inspector is having his worries because, like most people, he likes to build sand castles. But here the surf objects and upon completion every castle is invariably washed away.

Mamma, too, has a hard time of it, almost being drowned when a rubber horse upon which she is floating, suddenly deflates. The heroic Captain comes to her rescue but as things turn out Mamma not only has to save herself but also the Captain.

Only Hans and Fritz seem to enjoy themselves, and their pleasure, as audiences well know, seems to be inextricably intertwined with the discomfiture of the others.

THE WORLD spins Carey Wilson's Stories

Marco Polo of the movie capital . . . after 500,000 miles, he has been everywhere, seen everything . . . now he draws upon his rich experiences as fodder for the films.

CAREY WILSON, adventurer, supersalesman, film commentator and producer, derives nearly all the varied material used in his short subjects from the rich background of his personal experiences.

He has been almost everywhere around the globe, and is usually (whether in Hollywood or afoot) doing two things at once, so it is no surprise to learn that he celebrates a double birthday.

He himself doesn't know whether May 19 or May 20 is the correct date. Anyway, Philadelphia was the city. It was just about midnight and in the general confusion, no one noticed the exact moment by the clock. Carey's mother always insisted that the natal day was May 19, but the doctor in attendance registered the birth as of May 20. So the narrator-scenarist, just to be sure, celebrates both days.

Wilson's antecedents were Colonial leaders, and his eagerness for adventure is a genealogical trait. He traces his family tree back to John Hart, a signer of the Declaration of Independence, and Archibald Kennedy, who suggested the amalgamation of the Colonies into one country twenty-five years before that notable event transpired.

Carey's school days were full of interesting events. His two foremost early recollections were winning a scholarship in the Philadelphia Industrial Art School, and chasing three bullies who had called him a sissy into their home bailiwick with the family hatchet. He has cherished a fondness for hatchets ever since.

When he was thirteen, the boy's family moved to Rutherford, New Jersey, where he attended Rutherford High School and devoted his time rather thoroughly to matters outside the routine curriculum. He founded and edited the high school magazine, organized the Dramatic Society and wrote and produced several plays, besides acting in them. Upon graduation, he won the Bergen County Historical Society's Award for an essay on the Alexander Hamilton-Aaron Burr duel, which took place only a few miles from his new home. The prize, a gold piece, was later made into shirt studs which still adorn the Wilson shirt at Hollywood premieres.

After high school, the art training cropped out again, resulting in a brief interlude of costume designing. The social contacts of this period landed young Mr. Wilson in a Junior League play at the Plaza Hotel in New York. He was the only male actor in a scene with thirty debutantes. This was the high water mark of the Wilson dramatic career. In fact, it was his last appearance as an actor. His argument is that he will be persuaded to don grease paint again only when backed by a similar chorus, whose papas represent an aggregate of at least three hundred million dollars in assets.

Carey Wilson's associations with motion pictures began with a job in a Rutherford movie emporium in which he did everything that was beneath the dignity of everyone else on the payroll. Then came a job as film salesman for Famous Players, and later one as sales manager of the New York district for the same company. In the latter capacity he originated many distribution processes still in vogue. His most important achievement, to his way of thinking, was the establishment (after long and strenuous effort) of the ruling permitting the traveling film salesmen to charge his laundry to his expense account.

(Continued Page 12)

Was this simple North Carolina schoolmaster in reality France's renowned Marshal Ney, ally of Napoleon and general of the French armies? . . . Carey Wilson presents one of the most intriguing mysteries of history!

The Bravest of the Brave

HISTORY HAS described the meeting of Marshal Ney and Napoleon after the latter's escape from Elba, as one of the most dramatic moments in the annals of war.

As a result of that historic meeting, Napoleon was almost restored to the French throne and France's great general, Marshal Ney, was executed; or so history tells us. Yet, fact upon fact presents a case which in each ensuing year has enlisted more and more believers; "Did Marshal Ney escape his execution and come to the United States to live for thirty-one years in North Carolina as Peter Stuart Ney?"

The facts, as presented in Metro-Goldwyn-Mayer's latest historical mystery, "The Bravest of the Brave," are these. Marshal Ney was Napoleon's most trusted and most brilliant general; his Emperor called him "the bravest of the brave." After Napoleon's escape from Elba, Ney, then head of the French armies, was ordered by his king, Louis XVII, to search for and capture Napoleon. Instead, when they met in the public square of a little town in the South of France, they embraced and joined forces. After Waterloo, Napoleon was exiled to St. Helena. Convicted of high treason, Ney was supposedly executed in the Luxembourg Gardens on December 12, 1815, and buried in an unmarked grave in the Pere Lachaise cemetery near Paris.

In January, 1816, just one month after Ney's execution, Peter Stuart Ney, a French fencing master, came to America and settled in Iredell County, North Carolina, as a school teacher. He was loved by his pupils and respected by his fellow villagers, all of whom remarked on his resemblance to Marshal Ney. The teacher was constantly amazing his pupils with stories of the great Napoleon. Pictures of the Emperor hung in his rooms and his classroom. He read everything the nearby Dickinson College Library had on Napoleon and often made notations in the margin. When he was asked why he had made the notations, he replied, "I know about Napoleon, these books don't." He had a sword, the type used by French Army officers, in his possession.

Are these facts convincing of his association with the Little Corporal?

Then consider that on his deathbed in 1846, Peter Stuart Ney stated, "I am Marshal Ney of France." A year after his death, an unknown unidentified woman visited his grave in the Third Presbyterian Churchyard, near Cleveland, North Carolina, and returned to France, a week later. Could she have been Madame Ney? Who can say that she wasn't?

When news was received of the Emperor's death, Peter Stuart Ney tried suicide, saying, "With the death of Napoleon, my last hope is gone." Did he mean that now, since Napoleon could never again gain the French throne, he could never again see his family?

John Jacob Lehmanowsky, Marshal Ney's aide, became a Lutheran minister in Indiana in 1816. Passing through North Carolina, he saw Peter Stuart Ney and told everyone that it was his former general, Marshal Ney. Do these facts point to the conclusion that both Neys were the same?

For more proof, visualize the strangeness of his execution. On the morning of December 12, 1815, Madame Ney visited her husband for the last time in his cell. She was in a state of hysteria. When she left him she was calm. Ney was executed far outside the city instead of the usual place. His body was immediately picked up and taken away instead of being allowed to rest for a half hour, as was the law. Also the officers and members of the firing squad were all former loyal Ney soldiers.

Could it have been pre-arranged, then, to fire blank cartridges and hurry Ney out of the country? Was that the reason for Madame Ney's calm departure from his cell?

Yet, French history insists that Marshal Ney was executed and buried in France. It is strange, too, that in 1848, Marshal New was recognized as a French hero and a three-tiered statue was built over his grave. If Peter Stuart Ney was Marshal Ney and had lived two years longer, he could have returned to France — if he was Marshal Ney.

The facts are known — there are believers, men with authority, on both sides; yet the case remains an intriguing historical mystery.

Striving for historical accuracy, the producers engaged Paul Wrangell, former lecturer of the Napoleonic and post-Napoleonic periods at the Sorbonne, in Paris, as technical adviser. In all, almost five months was spent in assembling details, including many hitherto unknown facts, pertaining to the careers of Marshal Ney and Peter Stuart Ney. Eight weeks were spent in recreating one scene, the historic meeting of Napoleon and Ney after the Emperor's return from Elba. That scene, in spite of the lengthy research, appears on the screen for only a few seconds.

A four-acre tract of land on the studio's back lot was converted into the small town meeting place of Napoleon and Ney and seven hundred soldiers were completely outfitted in the accoutrements of the French army. A small early nineteenth century American school house was built, as were eleven other important period sets.

John Burton, "the man with the historical face," plays the great French militarist, Marshal Ney. Burton has won Hollywood recognition for his previous characterization of Lafayette, Lord Nelson, Wellington and Czar Nicholas of Russia. Poet, playwright, lecturer, diplomat, metallurgical expert, director and actor, Burton is one of Hollywood's most colorful personalities. Sergei Arabeloff, former Moscow Art Theater actor and protege of the great Russian director, Constantin Stanislavsky, portrays Napoleon. Lita Chevret is Madame Ney. Barry and Rex Downing, brothers in real life, play brothers in the short. They are Marshal Ney's two young sons.

Edward Cahn, former feature picture director who retired from motion pictures to write, makes his directorial comeback with this one-reeler. Carey Wilson is the commentator. Herman Boxer did the screen play from his original story.

Exploitation

IN COOPERATION with your newspaper, select a local group of policemen, firemen, life guards, etc., who have figured in the news for performing some act of heroism and arrange for them to be guests of honor at a special showing of "The Bravest Of The Brave."

Extra space and extra interest can be obtained for your showing by persuading your newspaper to have the film reviewed by a leading local educator or historian instead of the regular motion picture critic.

Because your film will stimulate interest in the Napoleonic period of history, "The Bravest Of The Brave" merits the cooperation of schools and public libraries with displays, announcements, etc.

An amusing idea for a newspaper feature story might be a screening of this historical mystery for the members of the detective bureau of your local police department. Their attempts to solve this years-old mystery from the evidence presented in the film should provide good feature copy and art.

This factual story of France's great general, Marshal Ney will be of special interest to your local French popuation. An announcement to the membership of various French societies will bring extra patrons.

Arrange with a group of restaurants to feature a special French luncheon or dinner during your engagement. Provide small French flags in standee holders with card attachments announcing both picture and menu special, for use on tables.

THE WORLD spins Carey Wilson's Stories

(Continued)

When William Fox entered picture production on a large scale, Wilson went with the Fox Film Corporation as assistant to General Manager Winfield Sheehan and later became general sales manager. He opened many of the film company's exchanges in the United States and then, as special foreign agent, went on a world tour that established the ground work for his writing career.

After opening new exchanges in Montreal and Toronto and making a survey of other Canadian cities, Wilson sailed for the Far East. His purpose was an ordinary investigation of new business markets but the journey really altered the course of his entire career.

One hundred and three days of the ensuing calendar year were spent on shipboard in the Pacific. After looking over Hawaii, Wilson went to the Samoan Islands on a small steamer. This was a voyage which made literary and dramatic history. The characters on board and the occasion for their presence were so unusual as to become a legend of the Pacific, resulting in Somerset Maugham's story "Miss Thompson," which later became the famous stage play "Rain."

Wilson's chief memory of the Pago-Pago territory was the Siva-Siva dance performed by a chief's harem favorite. This, he avers, excelled, for him, all subsequent terpsichorean achievements, including those of Sally Rand. Weeks in the tropic sun had so bleached the vistor's hair that before leaving Samoa he received a munificent but unacceptable proposition from a native woman weighing three hundred pounds. It appears that the Polynesians go in for blondes.

Carrying on to Australia, Wilson opened film exchanges in Sydney and Melbourne and then in Wellington, New Zealand. He made an extensive study of the latter island, taking the opportunity to go far into Never Never Land.

It was an exciting year. The film traveler was arrested as a diamond smuggler and spent several worried hours incommunicado before correcting the mistaken identification. He once gave up all hope of life during a terrific storm in the Indian Ocean. In New South Wales he started a "teaser" campaign to stir up interest among theatre managers and was charged with being a German secret agent. He ran afoul of the authorities again for innocently talking about the Singapore Mutiny, news of which has been rigidly censored, but had been brought to Wilson by an American automobile salesman.

Threatened blindness forced Wilson's hasty return to the United States, where he entered the production end of motion pictures as business manager of a small independent studio in Fort Lee, New Jersey.

With some insight into production, he decided that writing offered the most absorbing possibilities of any screen work. He began by capitalizing his adventures in the Pacific and Far East. An episode that had occurred on the Island of Maui resulted in the story "Passion Fruit," which he sold to Metro in 24 hours for $3000. A somewhat sketchy acquaintance with the pearl fisheries at Port Darwin and Singapore gave birth to "Pearls and Pain," which was bought by Thomas H. Ince. The pseudo-biography of a famous South Seas character of the Ellice Islands was sold to Samuel Goldwyn, who sent him to California to the Goldwyn Studios.

Out there, he was first acquainted with the fact that a merger of Metro, Goldwyn and Mayer had been effected when Irving Thalberg popped into his office and said, "I'd like to borrow your office for a while. We've just taken over the studio."

Settling down to screen writing, Wilson before long was sent to Italy as scenario writer on "Ben Hur." He spent more than a year commuting between Rome and Hollywood in the interest of this epoch-making film.

To date, Wilson has received screen credit on approximately seventy feature pictures. He was engaged almost two years on "Ben Hur," a full year on "Mutiny On The Bounty," but once wrote a complete scenario with scenes and dialogue in sixty-eight consecutive hours to meet a studio emergency.

In the short subject field he has blazoned not one but several new trends. The first of his shorts was "Hollywood Extra." Like most of his writings, it was a true story and concerned a tragi-comic episode in the extra girl days of the late Jean Harlow.

Despite the fact that he is a busy producer, connected with a unit that makes from fifteen to eighteen of Metro-Goldwyn-Mayer's feature pictures each year, including the popular Judge Hardy series, the success of this one-reel picture excited a new interest in the restless, busy, adventurous writer.

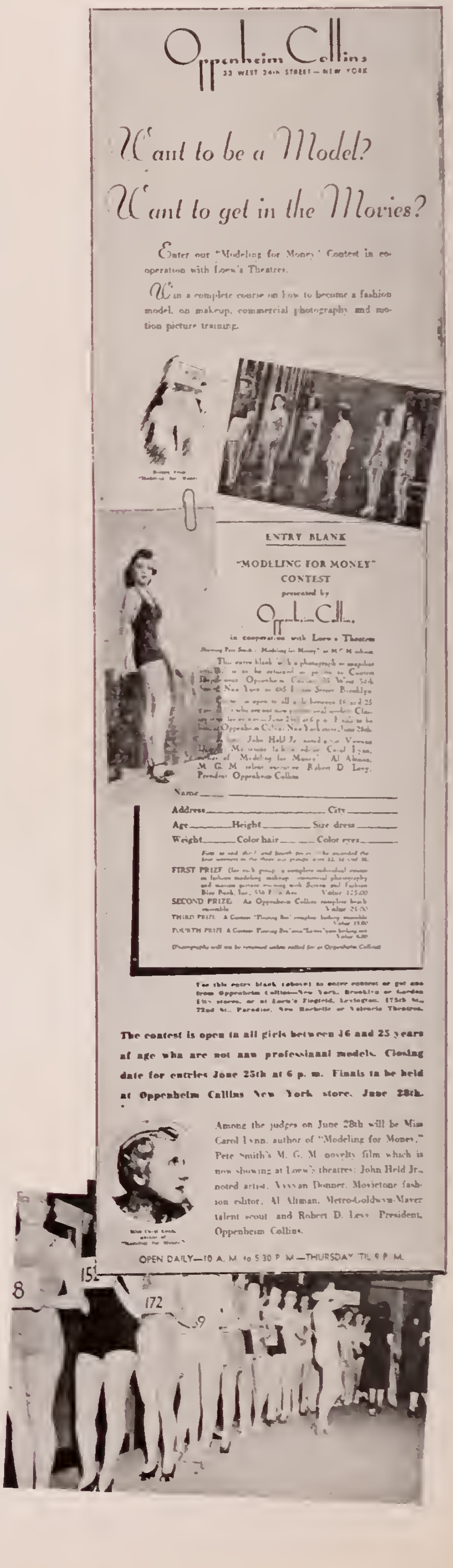
The result was that he interested Jack Chertok, M-G-M short subjects producer, in a series of unique one-reelers. These included the novel psychological subjects such as "The Boss Didn't Say Good Morning," the popular "Historical Mysteries," and the highly unusual "What Do You Think?" series dealing with various phases of mental phenomena and the psychic unknown.

"I believe that one of the important functions of short subjects," says Carey, "is to give people their desired entertainment in a manner that will invite them to think. Both exhibitor and public reaction this past year have supported this belief, so I propose to continue delving into still other new types of screen material.

"In the offing is a short subject I am anxious to do called 'My Wife Doesn't Understand Me.' (My wife insists that this doesn't mean *her.)* But, it does mean all the wives who suspect and fear that their husbands might be whispering 'my wife doesn't understand me' to some seductive blonde. And that is something to think about!"

Modeling for Money IN NEW YORK!

Continuing to set new short subject exploitation records, New York, last month was added to the list of cities using the Perfect Form Contest in connection with Pete Smith's "Modeling For Money." Department store ran half-page ads in Manhattan dailies.



Oppenheim Collins
34 WEST 34th STREET—NEW YORK

Want to be a Model?
Want to get in the Movies?

Enter our "Modeling for Money" Contest in co-operation with Loew's Theatres.

Win a complete course on how to become a fashion model, on makeup, commercial photography and motion picture training.

ENTRY BLANK

"MODELLING FOR MONEY" CONTEST
presented by
Oppenheim Collins
in cooperation with Loew's Theatres

Name______________________________
Address____________________ City__________
Age________ Height__________ Size dress________
Weight________ Color hair________ Color eyes________

FIRST PRIZE

SECOND PRIZE:

THIRD PRIZE

FOURTH PRIZE

The contest is open to all girls between 16 and 25 years of age who are not now professional models. Closing date for entries June 25th at 6 p. m. Finals to be held at Oppenheim Collins New York store, June 28th.

Among the judges on June 28th will be Miss Carol Lynn, author of "Modeling for Money," Pete Smith's M. G. M. novelty film which is now showing at Loew's theatres; John Held Jr., noted artist, Vyvyan Donner, Movietone fashion editor, Al Altman, Metro-Goldwyn-Mayer talent scout, and Robert D. Levy, President, Oppenheim Collins.

OPEN DAILY—10 A. M. to 5:30 P. M.—THURSDAY 'TIL 9 P. M.

What do you think?

MIRACLE OF Salt Lake

You don't believe in miracles? . . . then what brought the seagulls to Utah to end a plague of grasshoppers and save the Mormons from starvation?

SOURCE OF endless speculation and contention, no more baffling mystery has come out of the Old West than that seeming miracle to which men have sought to find the answer ever since: "What brought the sea gulls to Salt Lake in 1848 to end a plague of grasshoppers and save the city from starvation?"

Native Indians had never known sea gulls to come as far inland as Utah. However, some geographers claim the gulls might have lived unnoticed on the islands of the Great Salt Lake. Others say the crops attracted them, while numerous religious folk claim the gulls were a direct answer to the prayers of a distressed people.

In "The Miracle of Salt Lake," latest edition of "What Do You Think" series, Commentator Carey Wilson delves into this subject, presenting all the facts concerning the case, but offering no conclusion, preferring to let motion picture audiences decide for themselves.

"The reason for this," he explains frankly, "is that I haven't an answer." Wilson spent several months of research on the subject and the more facts he dug up the more answers he found and the farther away he was from a provable solution.

The Salt Lake City of today, present home of Mormonism, a bustling metropolis of 160,000, is shown by the camera in all its glory — the business district, parks, libraries and statue of Brigham Young, founder of the city.

Skipping back to the middle of the nineteenth century, the story tells how all this was made possible by the tireless efforts of a group of people who wanted religious freedom. The many struggles of these Mormons in the East are vividly recreated.

Persecuted beyond belief, they are continually looking for new havens of refuge. But wherever they go they are oppressed, until in 1836 they flee from Nauvoo, Missouri, their last stronghold.

Grouped as a wandering tribe they trek by wagon train to the West under the leadership of Brigham Young. Their destination is California or Oregon.

Hardships they suffer on the way are disastrous, still they forge ahead, establishing outposts for those who would follow, carefully mapping their route which, it is interesting to note, eventually became the route of the present Union Pacific Railroad.

As they near the Coast, Jim Bridger, famous pioneer scout, returning from California, informs them California and Oregon had just been made United States Territories.

Not wishing to take the chance of further persecution, they decide to settle in the barren Utah district, on July 23, 1847.

Under Young's careful supervision, the land is plowed, watered and made fertile, and in a year crops begin to grow. Then bad luck comes, in the form of millions of grasshoppers who set upon the fields and begin devouring the crops.

All efforts to foil the grasshoppers are vain and, as his followers resign themselves to the crop loss that would ruin them, Young calls them to prayer.

Concluding their prayer, they look up — and the sky is filled with white sea gulls that quickly settle over the fields and begin devouring the grasshoppers. The crops are saved.

Scores of truckloads of dirt were hauled on Metro-Goldwyn-Mayer's Lot 2 to build the huge mountain used in the picture. Also, a three-acre wheat field was planted on the back lot for the dramatic sequence in which the sea gulls fly down from the sky to devour the grasshoppers and save the crops. For that scene a crew of men were sent to the Imperial Valley to collect two truckloads of grasshoppers, the greatest number to be used in Hollywood since "The Good Earth."

On the strength of his performance in "Robin Hood," Holmes Herbert was signed to play the leading role of Brigham Young, founder of Salt Lake. Margaret Bert, who has played eleven wife roles this year, becomes Herbert's picture wife. Upon the expiration of his term as a C.C.C. camp supervisor at Murdock National forrest, Ed Kilroy came to Hollywood to sell a screenplay and instead sold himself as an actor, and was given the featured role of Jim Bridger, famous pioneer scout. Iron Eyes Cody, full-blooded Cherokee has a featured role in the picture. Barbara Bedford, former screen star, also has an important part. Basil Wrangell, former Russian baron who has worked as a film cutter for the past fifteen years, makes his debut as a director. Jack Chertok produced.

Exploitation ☆ ☆ ☆

IT WOULD be difficult to find a more striking example of the power of faith than the sea gulls answering the prayers of the Mormons as depicted in "Miracle Of Salt Lake." Because it is an ideal subject upon which to base a sermon, an advance screening for your local ministerial association should bring results.

Suggest to your newspaper that a good promotion ad can be built around the copy thought that "Miracles Happen Every Day in the Want Ads . . . Whether you want sea gulls in Salt Lake, polar bears in Florida or strawberries in December, they can be obtained through the magic of the want ads . . . tell us your Ad-Venture, outlining briefly how want ads have served you . . . twenty guest tickets to see 'The Miracle of Salt Lake' will be awarded for the best expressions received."

As a newspaper contest, ask readers to submit ideas and suggestions of other strange happenings which might be included in Carey Wilson's "What Do You Think?"

Benny Rubin helping himself to a little snack of cauliflower.

Fisti

AS PREVIEWED BY NOTED SPORTS SCRIBE

Jack Miley

Pete Smith's candid closeup of moider and mayhem in the cauliflower ear-growing industry . . . with ex-World's Champion Max Baer, Barrymore of the beak-busters and current contender for the heavyweight throne

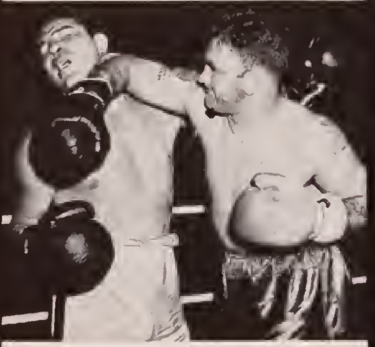
MAXIE BAER, who threatens to fight Joe Louis again next year — there's a glutton for punishment, eh? — has returned to his first love, the cinema. This Barrymore of the beak-busters, who can never quite make up his mind whether he is a fighter or an actor, has turned out a sock-em-and-rock-em short for Metro that is one of the slickest fisticuff flickers your correspondent has yet seen. You may say what you wish about the Magnificent Maximillian as a mauler — I heard a disgusted Baer bettor brawl after Max curtsied to Joe Louis, "aw, that guy's so yellow he could give a blood transfusion to a lemon!" — but you must admit Baer photographs well.

In this Pete Smith picturelet, Max gives a demonstration of the various phases of scientific smacking. Now, there have been times when Baer seemed to know no more about boxing than a hog does about hip pockets. It's true there's little Loughran or Tunney in him. But he is a slugger and when he cranks up his Sunday punch and lets fly, he usually gets results. After he has finished with his Fancy Dan stuff in the Smith short, Baer belts over a few boys just to keep his hand in, much as Babe Ruth takes his fungo bat and blasts those baseballs over the wall in Dodger batting practice.

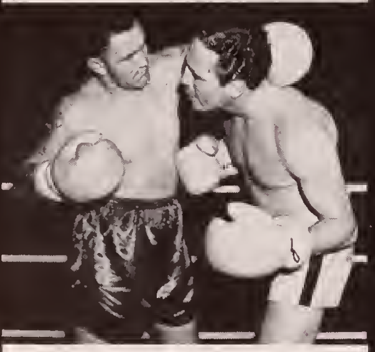
Maxie's scar mates in this film are Hank Hankinson, Mickey McAvoy, Al Morro, Bob Evans and Jack Roper. They are all good run-of-the-mill heavyweights, and there's not a palooka among them. McAvoy was a hired hand whom Max Schmeling chased out of his camp just before the German's first Louis fight. Mickey forgot his role and lathered Schmeling before the assembled critics and guests — an unforgivable offense on the part of a human chopping block. Baer pulls no punches and gives these stooges their lumps while the camera clicks. The shrewd McAvoy observed later: "If Max fights Louis in Fall like he fought us in Hollywood, he'll be the first fellow in heavyweight history to regain his title!"

Ever since he made "the Prize Fighter and the Lady" for Metro five years ago, Baer has yearned to get another shot at the screen. He admits he'd rather act than fight. He has made vaudeville tours and has held master-of-ceremony jobs in night clubs. He prefers the grease paint to the arnica. His current pal is Robert Taylor.

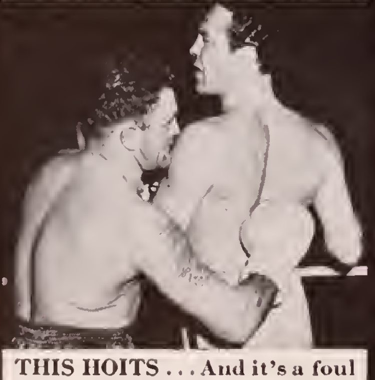
FOUL PLAY CAUGHT BY THE CAMERA



IT AIN'T FAIR, this hard elbow backward under the chin, but fighters often try to use it.



THE RABBIT PUNCH will disqualify any fighter — it's bad news for the guy who gets it too.



THIS HOITS . . . And it's a foul blow too, but it lands more often than referees can spot it.

They sat together at the recent Louis-Schmeling bout in New York's Yankee Stadium. When the Dutchman was dumped, Baer nudged Bob and muttered: "He had to lose—he didn't get the first punch in! When I fight Joe again, I'm going to land that first blow — even if it is my last! When you hit that Louis, over he goes. He's got a china chin. I'm going to crack it for him!" Asked why he hadn't done this before, Max sighed: "Because I was a sucker, a chump. I stood around, looking at the fellow, until it was too late!"

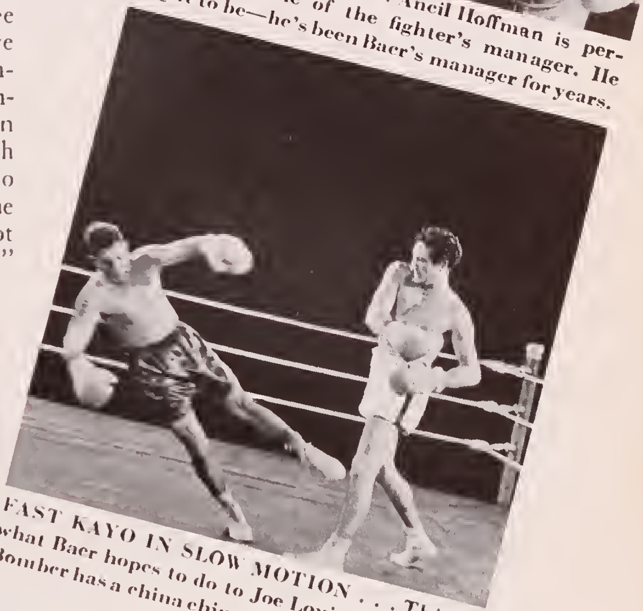
Despite his miserable showing in their first bout, Baer's buddies in California are convinced Max will redeem himself when he faces Louis again. Benny Rubin, the stage and screen comedian, who wrote the movie in which the ex-champion appears, is one of the leaders of this cheering section. Benny trouped with Max in his personal appearance tour, he has been one of his closest friends and Rubin says: "I'm willing to bet on Baer again. He's a queer duck. If he thinks he can win a fight, nothing will stop him. He's like Jack Sharkey in that respect. He didn't think he could lick Louis, and he lost. He let Tommy Farr beat him in England. Then he got a notion in his noodle that he could whip Farr. What happened — he almost killed that Welchman! Now he thinks, he firmly believes, he can stop Louis, and I fear the worst — for Joe. If Baer had stepped up to the plate and whammed Louis on the biscuit the way Schmeling did in the German's first fight with Joe, it would have been no contest. Baer hits harder than Schmeling. He can knock out Louis. I think he'll do it."

It isn't often you see a fighter who is a good actor. Dempsey and Tunney were terrible. Both made movies and won no Academy awards. Baer is an exception. He struts and swaggers and mugs like a veteran scene-stealer. But he also packs plenty of action, loads of zing, into his little celluloid contribution.

Ancil Hoffman does a convincing acting job in the role of Baer's manager. But then, Ancil never was exactly unconvincing as a manager, as Uncle Mike Jacobs, among others, will bear witness.

Altogether, this Pete Smith movie melee stands as the screen's most comprehensive closeup of the cauliflower ear-growing industry. By means of several cameras, including slow motion, the casual fight fan gets an inside view of the business of punch trading. This slow motion camera is to the ring what the photo finish is to the track. It tells the story so well that not even a Baer could change it. "Fisticuffs," the critics will agree, is a knockout.

ACTING NATURAL . . . Ancil Hoffman is perfect in the role of the fighter's manager. He ought to be—he's been Baer's manager for years.



FAST KAYO IN SLOW MOTION . . . This is what Baer hopes to do to Joe Louis. He says the Bomber has a china chin and he's out to crack it.

The Short of the Month

cuffs

Exploitation ☆ ☆ ☆

MAKE NO mistake about it, Pete Smith's "Fisticuffs," starring the former heavyweight champion Max Baer, is a short that will do feature business at the boxoffice. Baer's approaching effort to regain the heavyweight throne from Joe Louis is a subject of endless discussion and debate everywhere. Moreover, Baer is one fighter whose name and fame is by no means limited to the sporting gentry. He has already qualified before the movie cameras with "The Prizefighter And The Lady," which established him as a reigning boxoffice personality. Movie audiences are looking forward to his second screen appearance and smart showmen will take full advantage of Baer's boxoffice popularity by giving "Fisticuffs" adequate attention in newspaper ads, lobby displays and in all promotional activities.

Released during Baer's preparation for his return encounter with Joe Louis for the world's heavyweight championship, "Fisticuffs" enables fight followers to get a closeup of the new Baer in action; to judge his condition, his technique, his possible improvement since his previous Louis defeat. This timely camera-eye view and its revealing slow-motion study of the new contender cannot fail to get attention in your newspapers. An advance screening for your local sports editors will provide columns of seat-selling space on your sports pages.

For a stunt that should land in the news columns, offer to admit as Max Baer's guests all local prizefighters and their ladies. Let a cauliflower ear (on the gent, of course) be the badge of admission — and no other credentials necessary. A photo of your doorman inspecting a cauliflower or two will make good feature art for the papers.

As a sports contest, let the newspaper offer guest tickets to local fight fans who correctly name the winner and the round in which some current ring event will finish.

Fac-simile fight tickets can be set up inexpensively by any local printer and they will be effective in spreading word of your showing when placed on downtown drug and cigar store counters, distributed at local sports events, in parked automobiles, etc.

A fight ring can be easily rigged up on any flat bottomed truck. Add a pair of ambitious sluggers who will mix it up as the truck circles the downtown section, and you have a made-to-order ballyhoo for "Fisticuffs."

The feature art strip and other publicity stills reproduced here are natural space-getters on newspaper sports pages. They are also adaptable for window tieups with sporting goods stores.

Exploitation ☆ ☆ ☆

LET YOUR newpaper be the host at a special screening of "Strange Glory" for veterans of the Civil War. Their reactions to the question of whether it was a woman who won the war for the North will make interesting newspaper copy.

"Strange Glory" will have a special appeal to the members of all womens club organizations. Penny postcards announcing your showing will result in extra dollars.

As a newspaper contest, ask readers to name the greatest women in history, giving reasons for their opinion. Entries judged on the basis of the best reasons advanced or on the length of the lists submitted.

The historical significance of "Strange Glory" will be of value to high school classes studying American history and teachers will be glad to announce your showing.

The Carroll case as presented in your film has been referred to in innumerable books available at your public library. Library displays and announcements will stimulate interest in your showing and in the library's records on the subject.

Strange GLORY

DID A WOMAN win the Civil War for the North?

History tells us that General Grant and Commodore Foote were the heroes of the important Tennesse campaign. But a question, placed before twelve Congressional sessions over a period of forty years, disputes Grant's and Foote's claim to immortality as the authors of the Tennessee plan that brought victory to the Union forces.

That honor is disputed by Anna Ella Carroll. The facts concerning her claim to the authorship of the plan are presented in the Metro-Goldwyn-Mayer historical mystery, "Strange Glory."

Anna Ella Carroll was a confidante of President Lincoln; she was a writer of Northern propaganda; the then governor of Maryland was her father, a signer of the Declaration of Independence was her great-uncle. Sarah Ellen Blackwell, famous writer of the period, stated that Miss Carroll was a brilliant military strategist . . . Anna Ella Carroll, then, might have authored the Tennessee Plan.

William Gilmore Beymer, noted authority on scouts and spies of the Civil War period, who acted as technical adviser for the production, says, "Many people might have proposed the Tennessee Plan, and Miss Carroll might have been one. In Grant's memoirs, the noted general stated that someone else had probably thought of the plan before he and Foote did. That someone might have been Miss Carroll.

"If that were so, there is still the possibility that there might be proof of Anna Ella Carroll's claim, but where it is, no one knows. Lincoln absolutely would not have wished that a woman be credited with the plan. It would have weakened the people's faith in their generals. Whether she was the one who really held the Union together will probably always be an historical mystery."

In 1862, the South was victorious in many successive battles. People were losing confidence in their generals; mothers were losing their sons; stocks were dropping fast. England and France were about to recognize the Confederacy, which would have menaced the North with seemingly certain defeat.

With startling suddenness, the entire balance of destiny was changed. The North started winning along the Tennessee. Forts Henry and Donelson, 15,000 Confederate soldiers, and tons of ammunition and provisions were captured. Northern morale was restored; stocks rose; England and France refused to recognize the South.

Who was responsible? Who gave the North victory?

When Congress asked to know the name of the author of the Tennesse Plan, Lincoln replied that only God deserved credit for the preservation of the Union.

In 1870, Anna Ella Carroll appeared before the forty-first Congressional session and asked to be recognized as authoress of the Tennessee Plan. The story of her closeness to the Northern cause and to the President held a great deal of plausibility. But there was no proof to support that she had planned the entire attack and showed it to Lincoln, who wired Grant to start the battle. She said that the President had promised to notify the Nation of her achievement after the war, so as not to weaken public sentiment favoring the generals. But Lincoln died before telling anyone of Anna Ella Carrol.

Twelve different Congresses heard her plea. Because she could produce no actual proof, her claims were never acknowledged. Neither were they ever denied.

Grant and Foote, the recognized war heroes, occupy monumental tombs and Anna Ella Carroll's grave is hardly known. Yet, just one bit of proof and history might have hailed a woman as the real hero of the Civil War.

Fay Helm, who appeared a year ago in "Song of the City," enacts the role of Anna Ella Carroll, aging forty years through the various sequences of the film. Frank McGlynn, Sr., seventy-two-year-old veteran of innumerable screen and stage plays, is the "Great Emancipator," Abraham Lincoln for the 3183rd time. Roger Moore, Robert Young's brother, and Doc Dearborn, William Powell's stand-in for seven years, have important roles. Jack Gray, former silent star plays General Ulysses S. Grant. Granville Bates, noted stage actor also has a leading role. Others in the cast are Boyd Gilbert, Harrison Greene, Cedric Stevens, Edward Stanley, Addison Richards, Charles French and Gene Coogan.

This is the fifth historical mystery that Jacques Tourneur, son of the great Maurice Tourneur, director of 500 plays and pictures, has directed. Carey Wilson is the commentator for Morgan B. Cox's story and screen play.

Did a woman win the Civil War? . . . 12 Congresses refused to recognize Anna Carroll's claim to that honor . . . yet they never denied it!

PERHAPS NO single example of man's inventive genius has played a more important role in the early development of mankind than the bow and arrow. Archaeologists have traced archery just about as far back as they have traced humans. As a means of survival, even the crude Neolithic mind was intelligent enough to discover the effectiveness of a pointed stone on a sliver of wood when propelled through the air by a flexible stick and a length of fibre.

Thus it has taken some 50,000 years to bring archery to its present stage of development and, oddly enough, most of the improvement has come in the last three hundred years when the bow and arrow has been used for sport and not for livelihood and survival.

Pete Smith discovered many highly interesting facts concerning archery when he came into possession of an old book on the subject and he immediately visualized the entertainment possibilities of a motion picture which would illustrate the amazing feats now being done with a bow and arrow as contrasted with the crude efforts of the ancient archers.

For the film, titled "Follow The Arrow," Pete signed Howard Hill, recognized as the world's foremost archer, to do everything imaginable with a bow and arrow, even to the re-creating the William Tell legend of shooting an apple off a man's head.

This and numerous other almost unbelievable archery feats are demonstrated for the first time in a motion picture; and, so that there will be no doubt as to their authenticity, Smith has inserted a sworn affidavit on the main title, duly notarized and signed by himself, which attests that all of Hill's shots in the film are authentic and actually executed they appear with no camera tricks employed.

The film traces the development of archery from early Egyptian days, depicting the awkwardness of the ancient crossbows. Then the problems of the French crossbowmen are illustrated. The Frenchmen, it seems, used heavy crossbows because of their ability to penetrate heavy iron mail. But the bow had many disadvantages, mainly awkwardness in reloading. Another example in the development of archery is given by the American Indian whose very existence depended upon his ability as an archer.

In contrast to the archers of old, Smith then presents Hill who is seen shooting one arrow after another in rapid succession at a distant target. All hit their mark as Smith explains that hill is the greatest field marksman snapshooter in the country.

Hill then demonstrates the correct way to shoot an arrow. The camera catches the feathered sliver in slow motion and it is seen first swerving to the right, then to the left, before it straightens out. Narrator Smith reveals how the feathers are responsible for straightening out the arrow after it leaves the bow.

Illustrating the force by which an arrow can travel, Hill shoots an arrow through a wooden board three and a half inches thick at a distance of fifteen yards. He then sends an arrow through an iron frying pan.

A thrilling moment comes when Hill shoots a curve shot, sending an arrow into the air at a forty-five degree angle with just enough force to sail it down to hit the bull's eye of a target staked in the ground 350 yards away.

In another exhibition of rare skill, Hill hits ten consecutive rolling wooden discs at a distance of twenty yards. He then takes two air targets and beats a skeet shooter to the draw by shattering several flying skeets before the man with the shot-gun can fire.

Hill now prepares to do his most difficult feat, the climactic thrill of the picture. He places a small crab apple on the head of Captain Fred. G. Somers and, pacing off fifty yards, turns, draws and sends the arrow whistling through the air, to split the center of the apple. The famous William Tell legend thus becomes a fact. This entire action was photographed in one slow-motion shot so that audiences can see it was actually done.

Besides Hill and Somers, Sally Payne, Diane Cooke, Monica Bannister and Diana Marshall are featured in the screen specialty, which Felix Feist directed from a screenplay by Robert Lees and Fred Rinaldo. Smith's right hand makes its third screen appearance. He holds the frying pan through which Hill sends the arrow.

Exploitation ☆ ☆ ☆

ARCHERY TODAY is a thoroughly established sport with enthusiastic followers in nearly every vicinity. An obvious tieup for "Follow The Arrow" is a local archery competition conducted under the auspices of your newspaper and staged, if possible, in a downtown park where the stunt can also serve as a ballyhoo. Present a Pete Smith trophy to the winner and include guest tickets and merchandise prizes.

In return for a given amount of newspaper advertising and window displays, you might arrange with a department store or sporting goods store to offer a guest ticket to every puchaser of an archery outfit during your engagement.

As a simple and inexpensive space-getter for "Follow The Arrow," offer to provide a complete archery outfit which your newspaper can present as a gift from Pete Smith to some local orphanage which the paper will select.

The title lends itself admirably to a teaser campaign in which cutout arrows hung from lamp posts and stenciled on sidewalks all point the way to "Follow The Arow" at your theatre.

An attention-getting advance lobby idea might be to offer guest tickets to patrons who can shoot an apple off the head of a dummy figure with a bow and arrow.

Another title angle which offers unlimited opportunities for coop ads and windows is a tieup with the various merchants who sell the well-known Arrow shirts.

Shades of William Tell, Pete Smith now duplicates the legendary feat of shooting an apple off a man's head... Archery is a sport today . . . 50,000 years ago it was a living!

HOW TO RAISE A BABY

Robert

Any mother will advise that a child's early training is all-important in shaping the child's future; in determining whether he will develop into a bar-room habitue, a card-sharp or a gentleman like his father. It takes very delicate handling and continual watchfulness, motherhood would have us know, especially when the father is a Robert Benchley type.

So, Mr. Benchley, writer, critic, lecturer and man-about-town now becomes a film father for the sole and specific purpose of teaching the nation's fathers how to become mothers. In his latest motion picture dissertation for Metro-Goldwyn-Mayer, "How To Raise a Baby," he presents information that will startle even the baby specialists and the child psychologists.

"The first thing that a child must learn," says Benchley, "is that a clean slate demands a clean neck. Hence, there must be a daily bath. There are many things to be considered in this apparently simple manoeuvre. Questions of water temperature and the use of bath salts can be disregarded. The important thing to be remembered is never, never to permit baby to bathe in a man-size tub. Psychologically this is suicide, engendering that feeling of 'what a little thing I am in this big world.' If the collapsible tub collapses, and the baby must be bathed in the big tub, then there is nothing for the father to do but dive in and bathe with the baby.

"It is also important," continues Papa Benchley, "to inspire the child's confidence and make him say 'daddy.' This will be difficult if the child resents your face and won't talk. But your own personality can usually win over a baby's stubbornness."

The effect of these elementary lessons are effectively demonstrated in the film. In addition, Benchley takes up the questions of how to make a child eat when he doesn't want to, how to play with a youngster and how to prepare his morning bottle.

In regard to eating Benchley suggests making the food attractive by feigning feeding it to the toy dog, or imitating a bird and making believe the bird is feeding the baby. A thing to be careful about, it is learned, is that parents should not go too far in setting an example for the tot and eat all the food themselves.

Playing with the baby, that is, extending the father-child association, is, according to Benchley, of primary importance. In the first place proper toys are essential and in the second place it must always be remembered that the toys are for the child, not the parent. Modeling clay on the floor is always appealing, especially to adults, but shoudn't be done too often. If father stays on the floor too frequently the baby will feel his father's equal — which is also bad.

As to preparing the morning bottle Mr. Benchley is convinced after sad experiences that if ever there was one, this is a woman's task. The farther a father stays away from this phase of baby-raising, the better for him — and the baby.

Five-year-old Ricardo Cezan, seven-months-old Paul Clark and the fourteen-months-old twins, Robbie and Rolly Jones, assist Benchley in his lecture. Roy Rowland directed the film and Jack Chertok produced.

Exploitation ☆ ☆ ☆

With the many items of food and merchandise designed for babies, "How To Raise A Baby" offers unlimited opportunities for tieups with a variety of stores. Both title and stills are ideally adaptable to coop newspaper ads as well as window and counter displays.

A newspaper promotion, offering to admit as guests of the paper, all husbands who have become proud fathers within the month, is an obvious space-getter and one which will not over-tax your pass list.

A "Diaper Derby" for fathers only, is another space-getting stunt which can be jointly sponsored by your newspaper or a department store, or both. Let the proud papa perform diaper duties before a judging committee in either store or theatre, with various prizes including a batch of new diapers, diaper laundry service, etc., going to the most proficient diaper changers.

Arrange with a department store to establish a "baby parking service" in a large store window during your showing. All mothers are offered the privilege of "checking" their youngsters in the care of a competent nurse during shopping hours. Here is an attention-compelling "live" window which gives the store an opportunity to show off all the newest wrinkles in baby equipment and provides an excellent boxoffice stimulant for "How To Raise A Baby."

Another tried and proven department store tieup is a screen test for babies in which fond parents are invited, through the newspapers, to bring their offsprings to the store where they are paraded before a movie camera. In order for them to see the pictures thus made, it is of course necessary for the parents — AND the relatives, to buy tickets at your boxoffice when the pictures are shown in conjunction with "How To Raise A Baby."

Department stores can also cooperate in staging a local baby contest, with various prizes awarded by a committee of judges for the prettiest baby, the healthiest baby, etc., etc.

For a certain attention-getter on downtown streets, arrange with corner newsboys to wear baby caps with stickers announcing your showing, in return for free admissions. These can be purchased inexpensively and, the chances are, the kids will have fun wearing them.

Benchley's "My Ten Years In A Quandary," and many other humorous books have appeared regularly in the best-seller lists. Bookstores and libraries will be glad to cooperate in displaying all-Benchley windows during the showing of your film.

An old but dependable eye-stopper can be revived for Benchley's "Courtship Of A Newt." In windows and on counters of various downtown stores place glass bowls filled with clear water, with cards reading "Can You See The Invisible Newts In This Bowl? . . . If Not Then See (picture and playdate).

* * *

Benchley
COURTSHIP OF THE NEWT

PROFESSOR ROBERT BENCHLEY is about to don his cap and gown — or more accurately, his laboratory smock — and add to America's education once more.

Hollywood's most scholarly star is about to enlighten movie-goers with the age-old mysteries of romance in the "briny deep."

It seems that Benchley, whose never-ending talents increase with each new dissertation, once went on a marine adventure. The result of this adventure, in the company of the noted zoologist, Dr. Rasmussen, was the capture of a male watermelon fish, a man named Harris or Harrit, several newts, and a severe cold for Rasmussen.

The watermelon fish is so-called because when you shake it, it sounds like the inside of a watermelon. This man Harris or Harrit was pulled up by a net. He said that he had been living at the bottom of the sea for several years, that he was originally from New York, and that he didn't know how he got there. He seemed quite happy and didn't care whether he went back to New York or not, and so he was thrown back into the water. Rasmussen's cold was the result of too many dives into the cold water. Benchley's greatest interest was in the non-appearance of the newts; meaning of course that they looked like nothing at all.

Transferring the newts to terra firma and his university, Benchley thought it a good idea to acquaint his students with some facts that even he, before making a detailed study, didn't know; the fact that there is romance at the bottom of the sea and that the newts had an especially interesting romantic life. To that end he is appearing in Metro-Goldwyn-Mayer's latest one-reeler, "The Courtship of the Newt."

All newts aren't romantic. It is only the free-wheeling variety, or "guess-you-again-fish," so-called because whatever you guess it is at first, you're wrong. The only individual trait of the newt is the face, and that isn't anything to look at. A newt might vaguely be described as a bunch of grapes with a mouth. Benchley became so attached to one particular newt, called Harry, that he felt towards it as he would his own child, except that it looked more like a newt than his own child which is the only way he could tell them apart.

Benchley refers to a chart continuously, to depict the steps in a newt's courtship. He'd like to show the newts, themselves, but each time he attempts to take one from its tank, he is bitten. This newt-bite amused Dr. Rasmussen, listening to the lecture, very much. On the expedition, when a newt made itself invisible and bit Dr. Rasmussen, Benchley laughed. Rasmussen was just getting even.

The romance itself is a strange procedure. First of all, in the mating season which lasts about from March 10 through the following February, ten days being needed for overhauling and general reconditioning, the most peculiar trait is restraint in courtship. There are always at least fifty-newt-lengths separating the wooer from the wooed. Occasionally, a bold male newt ventures to about forty-five-newts-lengths, but he is usually made an outcast by Newtville, for his boldness.

The male is always trying to make himself attractive, but it never helps. The female can't see him, anyway, and besides, a newt can't look any different than it looks.

Concluding the lecture, Benchley shows the protective coloration changes in the newt. It changes from black to white to invisibility. The invisible newt brought back memories to Dr. Rasmussen, and he, too, went from black to white to invisibility — sort of beginning a newt life, one might say.

In his next lecture, Professor Benchley promises a detailed account of life among the protoplasmypoids, for which he wants the students to be prepared with bathing suits and fishing nets.

Roy Rowland directed "The Courtship of the Newt" from Benchley's own script and Jack Chertok produced. Jacques Lory plays Rasmussen.

FISHING STRIP

Pictorial strip illustrated at right is an amusing feature for any newspaper. This will be supplied without cost in either still or mat form if requested direct from M-G-M SHORTS STORY.

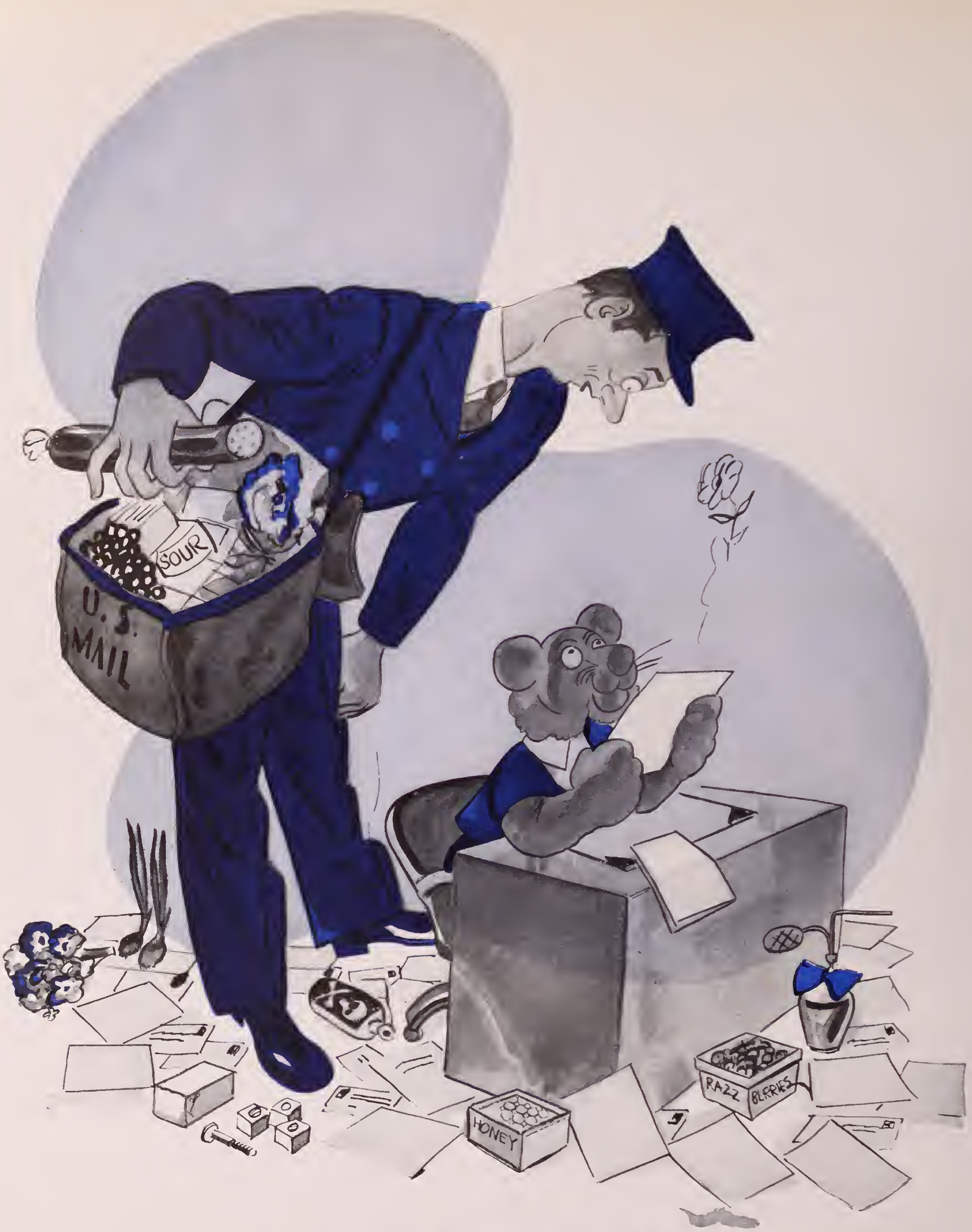
HOW TO FISH—AND NOT GET CAUGHT!

Fishing is a joy, says Robert Benchley, only when you have a comfortable seat and you didn't have to ride all night to get there.

A strike . . . and what a fine ichthyological specimen it is. Now comes the familiar problem of what to do with the darn thing.

Might as well look into this situation thoroughly while we're about it. ..maybe there's something worth fishing for after all.

Ho hum . . . so this is what people spend hours in a broiling sun to catch. (You'll get the rest of this fish story when you catch Benchley's new movie "Courtship Of Th Newt".)



HE'S HAPPY ABOUT THE WHOLE THING...

Little Leo Junior doesn't mind getting a few brickbats with the bouquets...he's pleased because his SHORTS STORY magazine, in the short space of ten months, has made him the center of so much attention . . . and because he has made shorts more important today than they have been in ten years . . . now is the time to speak YOUR mind about shorts—and speak freely!

MGM

SHORTStory

7.
These B.V.D. BATHING SUITS ARE BEING USED IN PETE SMITH'S 'MODELING for MONEY' NOW PLAYING

IN THIS ISSUE

- Short Way To Education
- John Booth Nesbitt, Esq.
- Pete Smith's "Anaesthesia"

MAY • JUNE 1938

LEO, JR'S LION-UP

A convenient index, for reference purposes, of short subjects which have appeared in previous issues.

CRIME DOES NOT PAY

Give Till it Hurts — Exposing the fake charity racket. A gentleman, representing himself as a philanthropist, inveigles a doctor into a charity drive, makes a clean-up, but is finally apprehended. (20 mins.) *OCT.*

Behind the Criminal — An expose of the methods employed by the unscrupulous criminal lawyer, the underworld mouthpiece, who resorts to perjured testimony, false alibis, cajolery, and bribery to keep the public enemy at large. (21 mins.) *NOV.*

What Price Safety? — Detailing the building racket in which underworld barons have forced themselves into partnership with honest contractors, substituting inferior building materials to rake off huge profits at the expense of human life. (21 mins.) *JAN.-FEB.*

Miracle Money — An expose of quackery in the medical profession which is responsible for 100,000 deaths yearly and the expenditure of $900,000,000 annually for worthless remedies. (21 mins.) *MAR.*

Come Across — The case history of a mob of bank robbers who, trailed by G-Men, spend all their loot for hideaways and, having nothing left, are turned over by their "pals" to the police. (21 mins.) *APR.*

SPECIALS

Jimmie Fidler's Personality Parade — One of the cinema capital's favorite sons creates a motion picture album of 72 great stars. An inspired tribute to the Hollywood heroes of today and yesterday. (20 mins.) *DEC.*

The New Audioscopiks — Another adventure in third-dimensional photography, with Pete Smith commenting upon knife throwers, elephants, firemen, etc., who intimidate the audience. (8 mins.) *DEC.*

MUSICALS

Our Gang Follies of 1938 — Alfalfa, the "king of crooners," has a dream in which the various members of the Gang are seen in a lavish night club as famous entrepreneurs, singers, dancers and musicians. (21 mins). ***DEC.***

The Canary Comes Across — A case of mistaken identity in which an innocent bystander gets thrown into jail just in time to help win a musical contest in inter-penitentiary competition. Cast includes Erik Rhodes, Virginia Grey, Maurice Black and Oscar O'Shea. (21 mins.) *DEC.*

Billy Rose's Casa Mañana Revue — (formerly titled "Theatre of Tomorrow") — A goodly portion of the spectacular extravaganza which Billy Rose conceived for the Fort Worth Texas centennial. Among those featured are Harriet Hoctor, Everett Marshall, The California Varsity Eight and the Stuart Morgan Dancers. (21 mins.) *DEC.*

Snow Gets In Your Eyes — Skiing comes to a department store, wrapped in a tale of romance and revenge. Three new tunes by Chet Forrest and Bob Wright bedeck the film. Cast includes Virginia Grey, Roger Converse, Hudson Shotwell. (20 mins.) *APR.*

HISTORICAL MYSTERIES

The Man In the Barn — John Wilkes Booth, assassin of Lincoln, was supposed to have burned to death in a barn. A charred body was found. But was it Booth's? Facts accumulated through the years cast serious doubts upon the matter. (10 mins.) *NOV.*

The Ship That Died — Famed radio commentator, John Nesbitt, in his screen debut, tells the strange story of the sailing vessel, Mary Celeste, which was discovered adrift fourteen days after sailing without a soul on board. (10 mins.) *JAN.-FEB.*

Captain Kidd's Treasure — A story about the famed Captain Kidd. Casting serious doubt upon the legendary buried treasure and whether he was really a pirate; investigating the theory that he was an agent of the British government. (10 mins.) *JAN.-FEB.*

The Face Behind the Mask — The story of France's famous Masked Prisoner, committed to a living death by Louis XIV's "Lettres de Cachet." Investigating several theories as to his identity. (11 mins.) *MAR.*

FITZPATRICK TRAVELTALKS

Natural Wonders of the West — A scenic eyeful of America's beautiful far-West, including Grand Canyon, Bryce Canyon, the Black Hills of South Dakota and the gigantic Gutzom Borglum memorial being carved in Mount Rushmore. (9 mins.) *JAN.-FEB.*

Glimpses of New Brunswick — James Fitzpatrick takes his camera to the birthplace of film mogul, Louis B. Mayer, catches the scenic beauty of St. John, its capital, Black's Harbor, the lumber industry and the salmon fisheries. (8 mins.) *MAR.*

Beautiful Budapest — A view of the capital of Hungary, picturing such famous places as Liberty Square, the Chain Bridge, Coronation Church and Margarets Island. (9 mins.) *APR.*

PETE SMITH SPECIALTIES

Friend Indeed — Heart-tugging story of a blind man and his dog. When the man is refused permission to keep his dog with him on a train he goes to Washington and pleads his case before the Interstate Commerce Commission. The dog wins over the committee. (10 mins.) ***NOV.***

Candid Cameramaniacs — Tracing the development of photography from the fourth century B.C., up through the period you laugh at in your family album, to the candid camera enthusiasts of the present day. Proving that the "addicts" have a place in society after all. (9 mins.) *NOV.*

Decathlon Champion — The story of how Glenn Morris, farm boy, thru sheer determination won the decathlon event in the 1936 Olympics, and the title, "World's Greatest Athlete." (10 mins.) *NOV.*

Three On A Rope — While three experts demonstrate the art of mountain climbing on Mount Baldy, Pete Smith narrates the hazards of the sport and a duffer shows what is liable to happen to the uninitiated. (10 mins.) *JAN.-FEB.*

Jungle Juveniles No. 2 — Further adventures of the monkeys, Shorty and Toughy and the child, Iggy, in which the monkeys find some hair tonic and go on a simian bender. (9 mins). *JAN.-FEB.*

La Savate — Pete Smith investigates the French method of boxing in which the feet as well as fists are used, observing that Americans may not take to it but fifty million Frenchmen — etc. (8 mins.) *MAR.*

The Story of Dr. Carver — A biography of a Negro slave child who grew up to become the greatest scientist of his race, saving the South its cotton crop and creating a $60,000,000 a year industry out of peanuts. *MAR.*

Penny's Party — Successor to the 1937 Academy Award winner, "Penny Wisdom," with noted newspaper home economist, Prudence Penny, again demonstrating mouth-watering food ideas in eye-filling technicolor. Tricks and labor saving devices should prove a boon to harassed housewives. (9 mins.) *MAR.*

Surf Heroes — A survey of the life saving profession; proving that the bronzed adonises who adorn the beaches are useful as well as ornamental. (10 mins.) *APR.*

Modeling for Money — Going behind the scenes of the glamorous modeling profession Pete Smith delves into its secrets and comes up with a parade of gorgeous girls including "Miss Perfection," a girl with a perfect figure. (10 mins.) *APR.*

GROCERIES
BANK NITE
DISHES
DOUBLE FEATURE

MINIATURES

Rainbow Pass — One of the most curious events in the world, a Chinese theatrical performance, revealing how these peoples' imaginations are called into play to visualize scenery and properties never seen on the stage. (10 mins.) *OCT.*

What Do You Think? No. 2 — Involving the question of thought transference and communication with the dead, an actual case is presented in which a man, dead twenty years, is alleged to have prevented a murder. Carey Wilson is narrator. (10 mins.) *DEC.*

What Do You Think? No. 3 — Carey Wilson's further investigation into psychic phenomena in which, contrary to scientific plausibility, a violin recording shatters a glass and dissuades a suicide. (11 mins.) *JAN.-FEB.*

Stroke of Genius — Because of a project to widen their creek, an agricultural college goes in for crew racing. Project is called off but race isn't. A collegiate musical with Cecilia Parker, William Henry, Dean Jagger. (10 mins.) *JAN.-FEB.*

Life In Sometown, U.S.A. — Depicting the situation when a police commissioner decides to enforce all the antiquated laws on the statute books, ridiculous as they may seem in these modern times. (10 mins.) *MAR.*

Optical Poem — A visual symphony interpreting Franz Liszt's Second Hungarian Rhapsody by means of color and abstract form. A distinct departure in motion picture presentation. (7 mins). *MAR.*

The Forgotten Step — The true story of a man who planned a perfect crime. There was only one thing he did not take into consideration — the weather — and this finally cost him his life. (10 mins.) *APR.*

That Mothers Might Live — The heroic story of Dr. Semmelweiss whose discovery of the cause of childbed fever that has saved the lives of countless mothers, was ridiculed by his associates and cost him his sanity. (10 mins.) *APR.*

OUR GANG COMEDIES

Pigskin Palooka — Alfalfa is touted as a football star and plays with the Gang's team against a bunch of "toughies." Although never having played the game before, he unwittingly becomes the hero. (11 mins.) *NOV.*

Mail and Female — Alfalfa is trapped in Darla's house and, in order to save his eligibility for the "He-Men Women Haters Club," dresses in Darla's clothes. All the "Haters" fall for the new "girl." (11 mins.) ***NOV.***

Three Men In a Tub — Our Gang goes nautical for a real boat race; the Gang's craft being powered by a dozen ducks and fueled by popcorn, no less. (10 mins.) *MAR.*

Canned Fishing — The Gang discovers that playing "hookey" isn't all it's supposed to be, especially when, instead of going fishing, they have to mind the baby who gets them into trouble no end. (10 mins.) *MAR.*

Bear Facts — Alfalfa sets out to train a bear in order to impress Darla. Things don't work out so well and the fade-out finds the bear training Alfalfa along with the rest of the Gang. (11 mins.) *MAR.*

Came the Brawn — The Gang takes to the wrestling mat with Alfalfa meeting the Masked Marvel. With the aid of the timekeeper, referee and sundry skullduggery Alfalfa wins only to lose his girl friend. (11 mins.) *APR.*

ROBERT BENCHLEY

Night at the Movies — Another adventure of Mr. Average Man Benchley, involving the problems of what movie to see, finding a seat, inability to see the screen and mistaking the exit door for the smoking room entrance. It all proves too much for Mr. B. (10 mins.) ***NOV.***

How To Figure Income Tax — Benchley delves into the complexities involved in filing income tax returns, making every phase as clear as possible — Yeah! (8 mins.) *MAR*

An Evening Alone — Another learned Benchley dissertation, this time expounding the pleasures to be had in spending an evening alone. Becoming so involved in making himself comfortable, he has little time to enjoy the arrangement. (9 mins.) *MAR.*

Music Made Simple — B-flat Benchley tries his hand as a music commentator making a classic attempt to explain classical music. Explanations are, of course, as clear as Benchley. (8 mins.) *APR*

CAPT. AND THE KIDS

Cleaning House — In their initial screen appearance, the comic-strip characters, The Captain, Momma, the Inspector and Hans and Fritz are involved in the complexities of house cleaning. As usual the kids make life miserable for the Captain and the fadeout finds him doing the cleaning alone. (8 mins.) *DEC.*

The Captain's Pup — A new source of trouble invades the Captain's domicile in the form of Hamlet, the pup. He finally lands both the Captain and himself in the dog house. (9 mins.) *APR.*

Poultry Pirates — The Captain suffers all the tribulations of a gardener, not only having the chickens eat all his seed, but also dreaming of a terrific fight with a giant rooster. (9 mins.) *APR.*

in this issue

SHORT STORY

MAY-JUNE 1938

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> "There ought to be established a theatre just for shorts . . . the striking thing about MGM's treatment is the dramatic approach to every subject . . . these one and two reelers are compact as short stories, as carefully prepared as super-specials."
> VIRGINIA WRIGHT, HOLLYWOOD, CAL. CITIZEN

MINDER: The substitution of MGM's SHORTS TORY for routine press sheets in no way ffects regular accessories. Ad mats, stills and one-sheet posters are available at MGM Exchanges on EVERY short released.

ENTIRE CONTENTS OF THIS PUBLICATION IS AVAILABLE FOR REPRODUCTION IN WHOLE OR IN PART...ADDRESS ALL COMMUNICATIONS TO THE EDITOR

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Published at 1540 Broadway, New York, N. Y., U. S. A.

Short Waves of response

Let's hear from you!

Success Story

During a recent illness of mine the March copy of SHORTSTORY was received, and, with plenty of time for reading, I, for the first time, thoroughly gave this magazine the "works." One little article therein has made a new policy for our theatre, which will be tried during the month of June. Perhaps you will be interested in my "short story."

The article "33,000,000," by Dr. C. M. Koon, revealed to me a field that, I must confess, has been neglected. After several readings, I decided that perhaps our community would appreciate the fine shorts that are on the market, and that the children especially could receive a great benefit from shorts that would be of help to them in their school work. With this thought in mind I contacted the principal of our Junior High School, and, after explaining to him what I proposed to do, a warm reception to my plan was received. In fact, his enthusiasm was such that he was instrumental in getting together the principles of our three schools, the presidents of the Parent Teachers Association, the Mayor and several teachers for the purpose of discussing our conversation. The result was that the "Better Motion Picture Council of Secaucus" was formed.

The purpose of the council is to endorse each Friday and Saturday show as one which meets with their approval and one recommended for the children of our community to attend. The programs will consist of one feature picture and shorts. In each and every show, I am endeavoring to secure at least one short which may be promoted through classroom discussion. So far, the month of June, I have been able to do this, and, from the looks of recent short releases, I shall be able to work out this plan for some time. When possible, I am securing the Photoplay Study Guides, which will be given to each teacher in the school system to assist her in promoting our programs. With the cooperation already received from the press, and with the general enthusiasm of the council, and the idea of a Monday morning discussion in the classrooms of the show seen, I feel that this type of program will be well received.

Thus ends my story of what your article "33,000,000" started.

MARTIN A. RUSCHER

Plaza Theatre
Secaucus, New Jersey

Animated Serials?

As an exhibitor who is trying to add spice and variety to her programs I want to say thanks for so many grand short subjects.

The article by Fred McFadden was most interesting and instructive. I heartily agree that the shorts are an additional support to any bill. We are a small theatre in a small midwest town but our patrons are learning the value of the shorts to the program.

I am passing an idea along to you that I have been thinking about for a long time. It may be that it has been tried but if so I have not heard of it. Merely this: Why not make the animated cartoon in serial form, something we could follow week by week, something we could advertise and bill as we do our serials now. I feel sure this would find a hearty response from many small exhibitors who are trying to build up a week spot on their week's bill. Make it the funny paper of the screen.

Your new series of the "Captain and the Kids" seems especially suited to this idea.

Thank you for many interesting shorts.

MRS. GEORGE OWEN

Lathrop, Missouri

Critic Without Complaint

I don't believe I have personally written you my high regard for your publication. However, I have devoted two of my columns, *The Cinema*, to the magazine.

It is needless to say that I am wholeheartedly in favor of better short subjects. I have always been. From time to time I have bemoaned the carelessness with which the cinema producers have turned out short subjects. Now I am glad to see that your company is really making an effort to make the short subject amount to something.

Your magazine is not only interesting and entertaining, but gives the background of your short subjects — something which it is difficult to find elsewhere.

The make-up and contents of the magazine are top-notch. I read it from cover to cover every time it reaches my desk. I hope that you will continue to publish it.

DICK PITTS
Motion Picture Editor

The Charlotte Observer
Charlotte, North Carolina

Showmen's Club

The Showmen's Club, comprised of some 300 members of the industry from this territory would like very much to have several copies of your publication to place in the reading lounge at the club quarters.

The writer is sure this will be a much sought after addition to the periodicals we are already receiving. SHORTSTORY comes off the press not as a regular synopsis sheet but as a high-grade magazine with articles of interest and points of information that would be of interest to anyone. It smirks of the class that M-G-M puts into the shorts the magazine tells about.

It likewise fills a definite need for the exhibitor whom, I believe, is turning to the short subject more today than in the past few years. I feel sure you will agree the placing of SHORTSTORY in our club will be of mutual benefit and I would appreciate your entering the name on the list for the next issue.

LARRY MACKAY

Showmen's Club
Philadelphia, Pennsylvania

A short story about shorts properly begins back in 1894 when Thomas Edison brought out a little machine called the Kinetoscope which made pictures move. Its first home was the penny arcade and delighted patrons paid for the privilege of turning a crank and seeing a man sneeze. The Fred Ott sneeze lasted about twenty seconds, but that twenty-second sneeze marked the birth of the American motion picture industry. It was born in shorts, a precocious infant even then.

It wasn't until the next year that the first picture was flashed on the screen, much to the dislike of Mr. Edison who saw the end of his Kinetoscope business. According to the records, the first screened movie was a 4-minute boxing bout between Young Griffo and Battling Charles Barnett. And that started the nickelodeons. So, if you feel like drawing a lesson, the field is open: the American movie was born with a snort and developed with a fight.

For the next eight years, or until 1903, the movies dealt with such fascinating subjects as chugging locomotives, boys riding on bicycles, surf-breaking on the shore, and a super-special—lasting all of 60 seconds—of a Fire Rescue Scene showing "fine smoke effects and uniformed firemen in action." Edwin Porter's "The Great Train Robbery" is supposed to have been the epochal American short, the first movie with a plot. But evidence has been uncovered recently by Edison Pioneers showing that Porter had made a film with a plot as far back in 1898, a 100-foot opus called "Life of an American Fireman," made with the cooperation of the Newark and Orange (N. J.) fire departments.

At any rate, the story film came into being and out of it grew today's super-specials from Hollywood, Elstree, Denham, Moscow and Paris. Shorts were only beginning their career, though. Charlie Chaplin came along and Mack Sennett and the Keystone cops. We were introduced to that great American institution, the custard pie; and we met the bathing girl and enjoyed the chase.

Sound killed the shorts, Walt Disney topped the Keystone slapsticks and all we had for a number of years was a series of screened vaudeville acts and dance bands posed before a spangled velvet backdrop. When the movies lost its shorts, there was a dull thud which could be heard around the world.

It is encouraging, now, to see shorts back in the field again. There is renewed interest in their production, an awakened public interest in their exhibition. Their quality is improving. They actually reveal some thought content. The short story field remains to be explored, in spite of a few timid gestures in that direction. The oddity, feature and semi-factual yarns which some of the companies have been using are good in themselves and better for their revelation of the wide field at the shorts makers' disposal. Best of all, perhaps, is the hope that shorts will put an end to this double-feature foolishness. When that day comes, the shorts will be able to take credit not merely for the birth, but the re-birth, of the motion picture industry.

A FEW SHORT WORDS BY Frank Nugent.

MOTION PICTURE EDITOR OF The New York Times.

SHORTS STORY MAGAZINE GUEST EDITORIAL

John Booth Nesbitt Esq.

REPRINTED FROM JONES' MAGAZINE

NEXT TO Charlie McCarthy, of course, critics consider John Nesbitt of *Passing Parade* fame the discovery of 1937. And this is rather strange, because John Nesbitt just isn't a 1937 model.

By taste and inclination, Nesbitt dates himself as a 19th century figure — a charming, gay blade, with penchants for luxuries and leisure, for scholarliness and a privacy that are no more. His restlessness is that of a Don Quixote, and his versatility is not unlike that of old Ben Franklin. But anachronism that he is, his life would make good copy in any era.

It's a hectic career he's had, this John Nesbitt — from hitch-hiking to headlining. He became a business man at fourteen, and every summer and holiday, and some semesters cut from school, found him working at various trades — carpentering and painting backstage, surveying, publishing a magazine of his own writing. In 1930, with college behind him (St. Mary's and Berkeley), Nesbitt played stock in Vancouver and Spokane, worked with little theatre groups, and toured with the Fritz Leiber Shakespearean repertoire . . . till the depression took the audience out of the theatre. In 1931 he was a newspaper reporter . . . until the day he had to phone a gentle-voiced woman and ask: "Was it your husband who was just electrocuted at the power plant?" It was . . . and Nesbitt was through with the tabloids. In 1932, completely broke, actually hungry most of the time, he made a meager living by typing radio scripts for an Oakland station . . . at $23.50 a month. Came 1933, and an announcing offer from Spokane . . . at $105 per month. Dislike radio as he did, this was no time to cold-shoulder opportunity. In one bitter November week he hitch-hiked the 1100 miles to Washington, and went on the staff at KGA. Within a month he was chief announcer. (The personnel turnover in radio is like that.) 1934 came and went, and Nesbitt was still in Spokane as production manager of KGA and KHQ . . . at $150 a month. 1935 found him out of a job again (radio is like that, too), hitch-hiking back to San Francisco . . . with not a sou in his pocket, but a million-dollar program idea in his head. KFRC, the CBS outlet, had no use for his ideas, but it did give him a junior announcing post. Within two weeks he sold his idea for $250 a month, to NBC. The Nesbitt stock went up. 1937 brought him two weekly coast-to-coast broadcasts of his *Passing Parade,* a sponsored poetry program with Meredith Wilson's orchestra, and a movie contract with Metro-Goldwyn-Mayer. Oh yes, and a four figured weekly income. So Time hasn't done so badly by John Nesbitt, after all.

But Nesbitt isn't satisfied. People whose talents are legion seldom are. Were it not for his contracts, he laments, he would devote his full energies to free lance writing, (Hmm—I wonder—has he ever written, *free lance?),* unless, of course, the old theatre bug got the best of him . . . as it undoubtedly would. After all, the theatre is in his blood. The ghost of Hamlet himself runs in the Nesbitt blood . . . via Edwin Booth. So Nesbitt comes legitimately by that eloquence, that grand manner that distinguishes his from all the other voices on the airlanes.

About his Booth heritage, Nesbitt is modestly explicit. "My relationship to Edwin Booth has grown closer with every publicity story. It is really very vague. My maternal grandmother was a Booth, numbering the great Junius Brutus Booth as brother, and Edwin and John Wilkes as nephews." Being a Booth in those days meant more than does being a Barrymore today. The Shakespeare tradition built up by Junius and Edwin lent a prestige to the name that was acknowledged by socialites and scholars as well as the theatre. One became a Booth only by birth, and the responsibility of the family repute and heritage was felt by each member. It was a banner to be borne, a challenge to be met, a destiny to be fulfilled. But to every family there comes a black sheep. Young Nesbitt explains the downfall of the Booths: "The assassination of Lincoln by John Wilkes Booth completely smashed the family, with the exception of Edwin, who was completely forgiven by the American people. The rest of the Booths, however, were persecuted bittery. The brothers and sisters of John Wilkes, and all the other relations, changed their names and came out West. The connection with Booth was never mentioned by my grandmother, Elizabeth. It was simply the family skeleton."

But no matter how remote the kinship, nor how suppressed the reference, the influence was considerable. Perhaps here is proof positive that heredity does tell. Or perhaps it was sharing the name of Booth, or the fascination of the Booth legend in the theatre world that captivated the imagination and ambition of John. Whatever the explanation, John Nesbitt determined as a child to become a Shakespearean actor, and he set aside an hour a day to read aloud the immortal passages that he can quote *ad infinitum* today.

THIS READING has been responsible, obviously, for the exquisite diction and resonant voice that today mark the envied Nesbitt delivery. As he points out, "So many of the passages in Shakespeare require the actor to give seven or eight lines without a breath that one gains a tremendous breathing capacity. It is so difficult to make the centuries-old meanings clear that one develops great clarity of diction. Likewise the rhythm and tempo of blank-verse become a part of one's natural speech — hence the crystal clear and rhythmic voices of many of the old actors. Fritz Leiber's magnificent voice is one of the sole survivals in the modern theatre."

Environment has played its part, too, in molding Nesbitt. Born 27 years ago in British Columbia, reared partially in France and partially in America, he has spent most of his life en route someplace. Dr. Nesbitt, Sr., today pastor of the Alameda Unitarian Church, used to be a British Intelligence agent, and throughout his childhood John's home was wherever political

"To be or not to be" is the question Leslie Howard is propounding to John Booth Nesbitt excitement was brewing. (And it occurs to me that with presidents being elected for their radio charm, there might be a colorful future in politics for Nesbitt . . . but he insists he expects to leave the world much as he found it and sticks to the realm of arts.) The Nesbitt home itself was conducive to precocious development. "Raised in a house full of books, music, good wine and cheerful conversation," he now muses, "there was never any censorship in our library. At the age of seven I was reading French novels (in French), the classics and the Oz books." With such a background, it's little wonder that John Nesbitt can find romance and mystery and significance in the day's every news story.

He credits his present prestige to Bill Shakespeare..and the skeleton in the family closet.

BY ERMA TAYLOR

FLASH! John Nesbitt's "Passing Parade," which will be the title of his short subject series next season, will be presented weekly on the CBS network beginning July 3, under the sponsorship of Gulf gasoline. Special Gulf tieup arrangements now being completed will be announced in the next issue.

Although he likes his *Passing Parade* programs, and finds his research fascinating and the weaving and polishing of each whimsical tale delightful, Nesbitt isn't agog over radio or his place in it. Master showman that he is on the air, the fanfare and fuss and would-be bohemianism of the entertainment world of today is cloying to his tastes. He is grateful, of course, for the opportunities it has given him, and well aware of its several advantages. Of the various fields open to him, it is the one modern branch of entertainment that gives the artists privacy, he points out. One can live in one place, dress as one pleases, live a normal home life, come to the studio only once or twice a week, and be slave to nobody and no hours.

Nesbitt shuns personal publicity, and has permitted few photographs of himself. On the one occasion when he complied with studio instructions to the extent of posing for pictures, his patience wore threadbare after two hours of "looking pretty." Feeling slightly askew mentally, he chirped: "This is the way I really should be photographed," and suited action to word by going into an imitation of a man going slowly mad at the mike. The photographer caught it, and the newspaper editors seemed to think that here was a good action shot of an announcer putting umph in his commercial, or something. (Judge for yourself — it's the pose at the top of the page.) Anyway, it has been reprinted far and wide.

Ambitious, enthusiastic, dynamic, he loves his work — yet has an unearthly fear of its tying him down. He has a phobia about freedom. Yet his home is the kind that can be achieved only by painstaking thought and collecting. It's a smart hilltop apartment that's the talk of San Francisco, replete with an expansive view of the bay, an extensive library (including Booth's own footnoted prompt-books), and an intrepid Japanese valet. He loves parties, yet is infrequently seen in public places. He has a reputation as a host and chef, and takes especial pride in his dry hash, Yorkshire pudding, East India curry, lobster Newberg and stuffed squid. He loves to talk, and is invariably the center of attention wherever he goes, because of his conversational facility. With all his experience in radio and the theatre (having made his own stage debut at five), he still suffers agonizing fright before every program and public appearance; by now he's simply become philosophical about it, and vows mike and stage fright are necessary to a topnotch performance . . . Nature's way of putting you on your mettle.

And then there's that little difficulty of Nesbitt's spelling. Spelling seems to be an ability you have or you haven't. John Nesbitt hasn't it. He can think up half a dozen different ways of spelling a four-letter word, and he uses apostrophes whenever the urge moves him. Which is curious, because people who read as avidly as Nesbitt are usually the ones who notice there's a certain pattern that letters take to form words. But Nesbitt doesn't see words when he reads them; he hears them. He is absolutely aurally minded. He thinks in terms of sound. Which is the reason, I suppose, for his unerring ear for poetry. For just as it's every ham actor's heart's desire to play Hamlet, it's every radio announcer's smouldering ambition to read poetry against a background of harp arpeggios. Nesbitt is one of the few people in this day and age who can do both consummately.

But maybe that isn't so inconsistent, so anomalous. Maybe that comes of his belonging to another century, when people relished the spoken word, and savoured it like a rare wine. Maybe that fits in with his ambition to retire someday, "and become a country squire and ride horses, drink good brandy, read Shakespeare, visit grandchildren and write stinging letters to the newspapers."

HOMER S. CUMMINGS
Attorney-General of the United States

They viewed with satisfaction M-G-M's timely dramatization of the efficiency and effectiveness of the Federal Bureau of Investigation, as depicted in the Crime Does Not Pay release, "Come Across."

ROYAL S. COPELAND
Chairman, U. S. Senate Crime Committee

FROM EVERY POINT OF VIEW

"COME ACROSS" WINS Applause

REPRINTED FROM THE BALTIMORE EVENING SUN

For Film Fans

By Gilbert Kanour

WHEN Lord Byron, the poet, a century ago pulled that one about truth being stranger than fiction, he did not, naturally, anticipate the nightmare fiction regularly being cooked up for motion pictures. When it comes to pulse-lifting excitements, however, truth need not lag after fiction, as will be illustrated again at the Century for a week beginning tomorrow, when there will be presented "Come Across," the latest in the Metro-Goldwyn-Mayer's excellent "Crime Does Not Pay" series.

These subjects are based upon actual closed cases in the files of the Federal Bureau of Investigation in Washington. None of the established facts of importance is in any way distorted, although liberties necessarily have to be taken in the matter of dialogue, because, while the records show what was done, they don't include all the things that were said before the criminal quarry was run down by Government agents and killed or captured.

"COME ACROSS" is the brief retelling of what happened to four murderous thieves and two of their women from the time they rob a mid-Western bank until a few weeks later, when some of the survivors were cornered in a fishing shack along a Wisconsin lake and the remaining couple in a tear-gas-filled cellar of a shady lodging house. So skillfully has John C. Higgins dramatized the case, and so shrewdly has it been directed by Harold Bucquet, that during its two reels it provides as thrilling a theatrical experience as is to be encountered in a score of melodramas which have their genesis in what Hollywood fondly believes is its imagination.

Last year, "Torture Money," one of the same series, won the Academy award for the best film of its length; and "Come Across," in our opinion, belongs in that same upper bracket. One rarely, if ever, hears of any member of its cast, including Bernard Nedell, Donald Douglas, Miss Bernadine Hayes and Miss Rita LaRoy, but as far as persuasive impersonations go, there are no better—few that are as good—in the most expensive and pretentious of the so-called super-epics.

IRVING HOFFMAN IN THE HOLLYWOOD REPORTER

Master stroke in timely films is M-G-M's two-reeler, "Come Across," now on exhibition at the Capitol. It depicts without exaggeration the crime-busting activities of J. Edgar Hoover's G-Men and provides eloquent testimony as to why there should have been no debate in Congress about coming across with that deficiency in the FBI appropriation.

Today's children are tomorrow's criminals . . . the screen examines America's most vital crime problem . . . four million crimes a year committed by children . . . proving that parents are to blame when youth learns too late that Crime Does Not Pay.

A Criminal is BORN

IN THE FOUR years that Metro-Goldwyn-Mayer has been producing its series of Crime Does Not Pay films, virtually every phase of criminal activity has been exposed. It now remains for the screen criminologists to probe the root of the problem in an attempt to reveal when and how and under what circumstances a life of crime is begun.

Even a cursory examination of crime records will disclose some amazing facts. Of last year's 4,300,000 crimes 13% of all murders, 28% of the hold-ups, 41% of the burglaries and 51% of all auto thefts were committed by youngsters under twenty-one years of age. This astounding record of juvenile delinquency, experts declare, is the real problem that this country must solve.

So, in its latest "Crime" short, "A Criminal Is Born," M-G-M presents the story of four typical youths, depicting the inception of their career of crime and its ultimate and inevitable conclusion.

The story tells of Hank, Rod, Jimmy and Tom, four chums who risk a series of petty robberies, for excitement. When, after stealing candy bars and cigarettes from a drug store, the druggist is hurt, Tom thinks they've gone far enough and quits the gang. The other three continue, snatching parts from automobiles to sell to a junk dealer; going through coats in a cloak room; stealing money from milk bottles, intended for the milkman; snatching fruit from a fruit stand. In search of more money, they try robbing a grocery warehouse. Jimmy finds a gun in the warehouse, and shoots, but not fatally, a man who tries to stop them.

When Jimmy hears his father say that "the young crooks are making dummies of the police," a new bravado enters the minds of the young criminals and they plan to rob a restaurant. For this "big job," they ask Tom to be their look-out. Tom refuses and Rod beats him mercilessly. Jimmy takes out his gun and warns Tom what they do to squealers. Tom's father learns the entire story from his son and calls the police who speed to the scene of the crime.

At the restaurant, after taking the money from the till, the owner offers resistance and Jimmy shoots him. Then, scared by what he has done he drops the gun. As the boys run away, the storekeeper picks up the gun, staggers to the door, and fires twice. Hank is shot through the heart. The police capture Jimmy and Rod.

In court, the boys are sentenced to the reform school until they are tyenty-one, then to spend twenty-five years in the state prison.

"But," concludes the judge, "I blame the parents more than I do the children. It is up to all American parents to prevent their children from becoming criminals. If they can't find time to do this, they must expect to see their children either in prison or in a morgue."

George Breakston, David Durand and Norman Phillips, former child stars, essay the important adolescent roles after "awkward age" layoffs. Warren McCollum, stage star though only nineteen, makes his screen debut as Jimmy.

In giving this important theme screen presentation, Jack Chertok, the producer, had the following to say:

"I don't believe that any of America's youths are born criminals. They become so either through parents' neglect in their upbringing or in their early associations.

"In either case, we must warn America to control youthful criminals, and incidentally to prove again, that Crime Does Not Pay."

Former police reporter, Karl Kamb, conceived the idea and wrote the screenplay for "A Criminal Is Born." Leslie Fenton, himself a leading actor racketeer only a few years back, directed.

Judge Ben Lindsay, noted authority on juvenile delinquency, commends Director Leslie Fenton for the powerful lesson depicted in "A Criminal Is Born," as he watches the Crime Does Not Pay subject being filmed.

Exploitation ☆ ☆ ☆

SERVING AS A powerful object lesson in the cause and effect of juvenile delinquency, "A Criminal Is Born" will have the cooperation and support of every agency interested in juvenile welfare. By all means arrange an advance screening for the judge of your juvenile court, Y.M.C.A. and Boy Scout officials, the heads of civic and luncheon club committees devoted to juvenile welfare work. After seeing "A Criminal Is Born," such a group will be as anxious as you to bring the film to public attention and many avenues of cooperation will be opened to you.

No other Hollywood activity has received as much praise and commendation from the newspaper editorial writers as the Crime Does Not Pay series. "A Criminal Is Born" is the first time this series has endeavored to present the problem of juvenile delinquency and, since that problem is so acute at the moment, there is a double reason why this film should make good copy for your editorial pages. Make it your business to get the editorial writers to an advance screening and they will do the rest.

With your juvenile court judge interested in the success of your film, suggest that he cooperate for publicity purposes by sentencing a group of juvenile delinquents — and their parents — to witness a showing of "A Criminal Is Born."

Perhaps, through the aid of juvenile court officials, and with the cooperation of your newspaper, you can obtain permission to screen "A Criminal Is Born" for the inmates of a local prison or reformatory. Prisoners could be asked to comment on the authenticity of the film to add color to the story.

Still another group that will welcome your showing of "A Criminal Is Born" is the clergy. Through your local ministerial association, invite all clergymen to witness a preview. Afterwards, make the suggestion that they use the film as a basis for a sermon on parental responsibility. Also request them to make announcements of your showing from the pulpit.

Joaquin Murrieta

John Nesbitt unfolds the mystery of a legendary desperado of the Old West . . . the bandit who brought law to California . . . who had stolen 1,000 times his weight in gold, yet whose head sold at auction for only $63.

There is perhaps no chapter in American history that is more thrilling and exciting than the story of the forty-niners and how they swarmed to the west coast in search of gold and remained to open up and settle vast new territories. Theirs was a life of struggle against almost insurmountable obstacles, some put in their path by nature, others for which man alone was responsible. Grafters, swindlers and desperados of every form transferred their activities to the gold country, not to join the courageous pioneers but to prey upon them and to part them from their hard won earnings.

Now, in its current Historical Mystery, "Joaquin Murrieta," Metro-Goldwyn-Mayer brings to the screen the story of the exciting career of one of those colorful desperados who lived an amazing career of banditry until his blazing guns were stilled by a band of Rangers, and who, even in death, created a mysterious legend that still persists.

The film tells a story that begins in the year 1854, when the Mother Lode region of California witnessed a strange sight — an auction such as has never been seen before or since — one at which a human head was sold for sixty-three dollars.

The auctioneer who offered the grisly object for sale declared that it was positively the head of Joaquin Murrieta, notorious outlaw, who had been shot by California Rangers. His head was declared to have been presented to the state as evidence of his death.

The story then goes back two decades to show Murrieta himself, a handsome man in the full courage and vigor of youth. He is on one of his famous raids and holds up Sam Jackson, a prospector and a group of friends, in a barroom. Jackson speaks out of turn as the outlaw is about to leave, and the bandit gang coldly shoot down everyone in the bar. Jackson, desperately wounded, stares at Murrieta to imprint his features indelibly on his mind.

Murrieta then begins a series of raids on California towns that bring him the title of "scourge of the West." His band grows until he has drawn around him a desperate army of outlaws that are a threat to the safety of everyone in the state.

No town or rancho is safe and Murrieta's daring leads him from one exploit to another. He begins to believe that he is stronger than the law until one day he makes his first mistake.

He learns that one of his lieutenants has been arrested in Sonora for murdering an American. Murrieta disguises himself as an Italian peddler and attends court as a witness for his henchman. He succeeds in having the man freed and as they are leaving he deliberately shoots up the sign, JUSTICE OF THE PEACE, over the doorway.

Word of this incident spreads through California like wildfire and it seems that Murrieta has at last gone too far. Meetings are held in Sonora, San Jose, Stockton, Pueblo De Los Angeles, Sacramento and other towns. A popular vote is taken which results in the creation of the California Rangers on the 17th of May, 1853, for the express purpose of wiping out Murrieta and his outlaws.

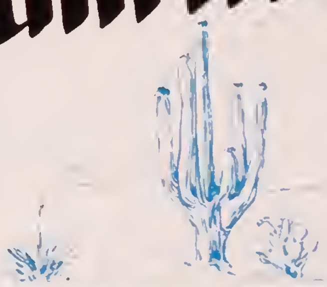
When Murrieta hears that an army of Rangers has been created to kill him, he decides on a daring plan. He arranges for two bandits who have features similar to his own, to cut their hair and dress exactly as he does. These men are dispatched to different sections of the state to conduct raids and confuse the Rangers.

Captain Harry Love and Bill Byrnes, leading a troop of Rangers, come upon what they think is an encampment of Murrieta and his band. They surround the camp and shoot all of the outlaws including the leader Murrieta. His head is taken to Governor John Bigler to provide legal proof of his death.

Jackson, who was shot by Murrieta on one of his raids sees the head and declares that it is not the head of Joaquin Murrieta, the bandit leader. He goes to Capt. Love and declares his belief that Murrieta is still alive. A council of Vigilance Committeemen is held, attended by all who were concerned with the death of Murrieta.

The sister of Murrieta makes an identification that is discounted by Jackson, who declares she is trying to protect her brother. While the controversy is at its height, the head is lost in the San Francisco earthquake, burying forever the solution to an historical mystery.

"Joaquin Murrieta," one of the strangest legends in history, features Shepperd Strudwick, noted New York stage actor in the title role. Others in the cast are Arthur Aylesworth, Frank McGlynn, Sr. and Frank McGlynn, Jr., Nigel Du Brulier, Phil Terry, and Charles Middleton. Fred Wilcox directed and Jack Chertok produced.



Tracking the SLEEPING DEATH!

Battle for life in plague-ridden Africa as Major-General Sir David Bruce . . . Soldier of Science . . . faces living hell to save a continent from sleeping death.

THRILLING AND dramatic episodes, more exciting than fiction are being unearthed in the archives of scientific research for Metro-Golwyn-Mayer's series of short factual films on the heroic struggles of various scientists who have contributed importantly to the cause of humanity.

"Romance Of Radium" depicted the discovery of that rare mineral by the Curies; "The Story Of Doctor Carver" dramatized the life of the Negro scientist who discovered scores of new uses for the lowly peanut; Dr. Ignaz Semmelweiss found the source of the dreaded childbed fever, as pictured in "That Mothers Might Live," and now M-G-M's latest scientific adventure depicts the life of Major-General Sir David Bruce who made Africa safe for the natives and possibly saved the British African colonies for the Empire by discovering the cause, carrier and prevention of "sleeping death."

One of science's most dramatic case histories, this absorbing story is brought to the motion picture screen in a one-reel short subject, "Tracking The Sleeping Death."

Bruce was one of Great Britain's greatest scientists. His repeated discoveries in Malta, Zululand, Africa and England saved the lives of thousands. Lady Bruce, his wife and ever present assistant, inspired a great many of his experiments. Perhaps his greatest victory over disease was the conquest of sleeping sickness in Uganda. It is this achievement above all others that makes his name immortal.

The story begins in 1900, when Uganda is a thriving British colony. But two years later, half its population has been killed by a scourge known as the "sleeping death."

A young doctor discovers that the "trypanosome," the same microbe that caused a cattle-killing disease in Zululand, is also causing "sleeping death." He suggests sending for David Bruce, who conquered the Zululand disease.

Bruce arrives in Uganda and after some investigation, agrees that the "trypanosome" is the culprit. He discovers further that humans are not carriers of the disease. In Zululand, the dreaded "tse-tse" flies carried sleeping sickness among the cattle, but were there any such flies in Uganda?

Bruce and the natives hunt for and capture thousands of flies of various species. After dissecting hundreds, Lady Bruce finds one with a belly-full of "trypanosomes." It is the "tse-tse."

A party led by Bruce and his wife, set out to destroy all breeding places of the fly. Bruce tells the natives that they must abandon their homes, burn their villages and move away from the lake shore which is the chief breeding ground for the insects.

Believing the whites are trying to take their homes, the suspicious natives refuse to go, threatening to take up arms if their homes are molested. It is Bruce's dramatic explanation of the consequences that finally convinces the natives, and Bruce leaves Africa with the conviction that in years to come the entire continent will be rid of the disease-bearing flies.

Gilbert Emery, veteran motion picture actor, portrays David Bruce. Doris Lloyd, Claude King, Hudson Shotwell, Lou Payton and William Braundas have other important roles.

Fred Zinneman, who directed "That Mothers Might Live" and "The Story Of Doctor Carver," also directed "Tracking The Sleeping Death" from the screenplay by Richard Goldstone. Jack Chertok was the producer. Carey Wilson narrates.

Exploitation ☆ ☆ ☆

THIS IMPORTANT chapter in science's eternal battle against disease is a definite educational contribution which will act as a study-stimulant to students in your local schools' science classes. An advance description of your film to local school heads will result in added patronage at the box-office.

Similarly, your film will be of interest to the reading public that has made best-sellers of health and science books such as Paul de Kruif's "Microbe Hunters" and his recently published "The Fight For Life." Mutually advantageous tieups can be arranged with every public library and bookstore in connection with your showing of "Tracking The Sleeping Death."

That flies are a menace to public health as carriers of disease is dramatically portrayed in "Tracking The Sleeping Death." Arrange a preview for your local health department head and suggest that he inaugurate a local war on flies campaign in connection with your showing.

Hardware, drug and department stores feature during the warm months various merchandise designed to combat flies, moths, mosquitos and other insects. Here is your opportunity to arrange any number of ad and window tieups with various sprays and disinfectants, screens and miscellaneous preventives.

An attention-getting display might be developed by having a life-like mannequin figure "sleeping" in a store window. Another merchandise angle might be added with the copy thought: "If you must have sleeping sickness, you'll be a lot more comfortable in a so-and-so bed."

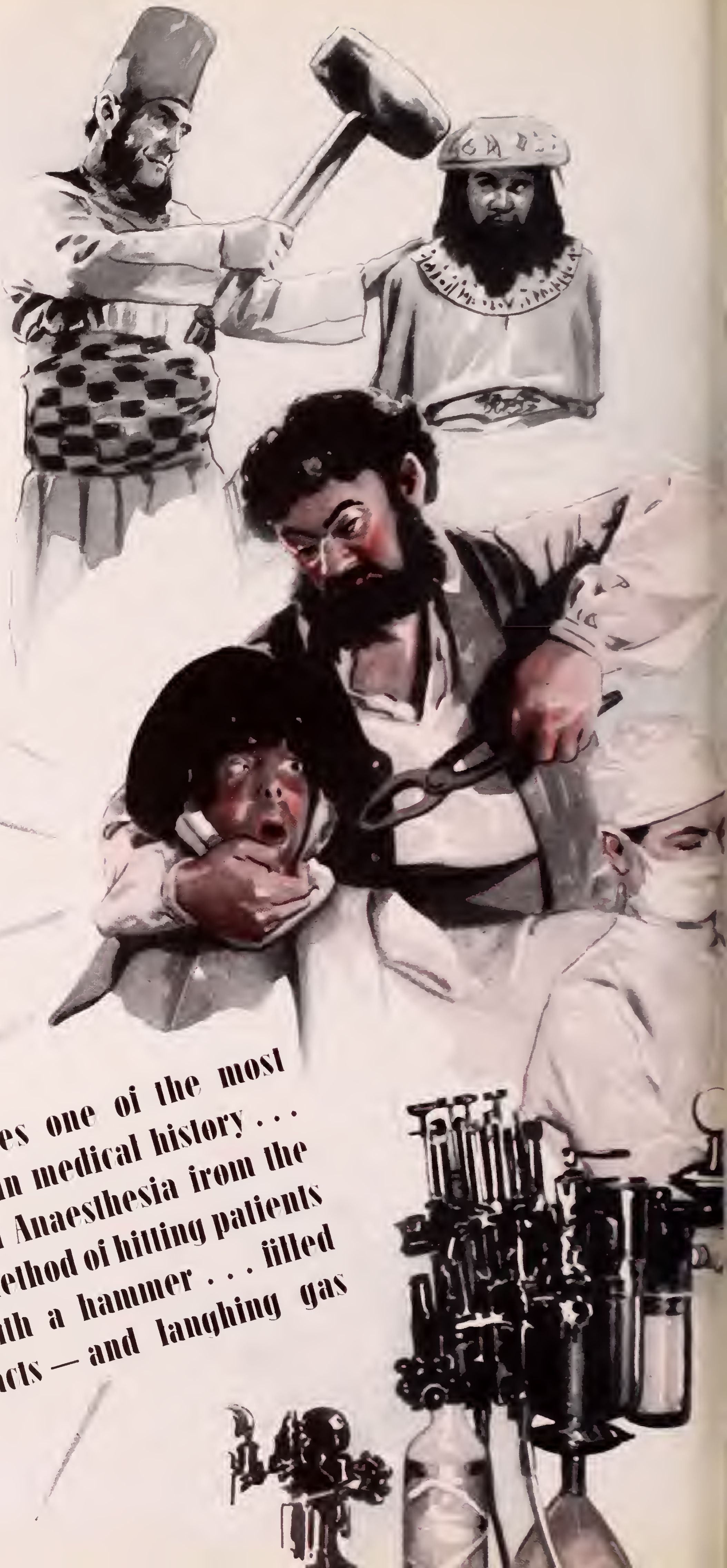
THE AVERAGE person thinks that all important developments in medical science are the result of years of research and long and arduous study. And today this is true beyond doubt. But it wasn't always the case. For instance, medical books relate an incident which occurred quite a few centuries ago in which an upholsterer recovered from a disease after drinking cabbage juice. Doctors immediately decided that this liquid was the cure for the ailment. But when another sufferer from the same disease failed to survive the cabbage juice diet it was then decreed that cabbage juice would cure the disease only if the patient was an upholsterer.

This little incident is but one of the thousands of thrilling, amazing and humorous episodes that have dotted the history of the medical profession ever since the ancient Greek, Hippocrates, known as the father of medicine, laid the foundation for the science. Chance, accident, luck and heartbreaking research, all have contributed their share in permitting medical science to make amazing strides of which the profession today may well be proud.

Perhaps one of the most interesting chapters in medical history is the development of anaesthesia. For centuries doctors searched in vain for a general anaesthetic that would meet all their rigid requirements. Then chance played into their hands, gave them the clue and from that point to the present day better and better anaesthetics have been steadily developed.

Now the story of the history of anaesthesia has been brought to the screen by Pete Smith. And in doing so, he has achieved one of his most cherished ambitions — that of putting to practical use some of the medical knowledge he gained during his confinement in the hospital last year.

Smith spent his recuperation period learning the entire hospital routine. Attracted especially by anaesthesia, he con-



Pete Smith dramatizes one of the most important chapters in medical history . . . the development of Anaesthesia from the ancient Egyptian method of hitting patients over the head with a hammer . . . filled with fun and facts — and laughing gas

ceived the idea of making a picture of the subject, and therefore gave it particular attention.

Immediately after his discharge from the hospital he set to work preparing his idea for the screen. With Jack Woodford and Richard Goldstone working on the script, it was completed and ready for production in less than a month.

Will Jason was assigned to direct and production got under way. Smith was on hand at all times to put to use any of his medical knowledge, for besides narrating the picture, he had appointed himself technical adviser.

Titled "Anaesthesia," the Metro-Goldwyn-Mayer picture illustrates the various steps in perfecting anaesthesia, from the old Egyptian method of knocking the patient out with a club, to the present use of ethylene.

It begins in the year 3000 B.C. An Egyptian anaesthetist is hitting his patient over the head with a huge hammer. If the patient doesn't die from the effects of the blow, explains Smith, the operation is sure to be a success, as most of the patients at that time died from the anaesthetic and not the operation.

The camera then jumps to an early English barber shop. The surgical barber is outside polishing his sign, which reads: "Hair cut, one penny; Shave, ha'penny; Legs amputated, two shillings; Warts removed, threepence; Teeth pulled, sixpence."

A customer enters moaning and holding the side of his jaw, which is very swollen. The barber takes a look at the tooth, reaches for a large pair of crude pliers and dons a dirty leather apron, more like a butcher's than a barber's.

He pulls the anaesthetic, which is a bottle of whisky, out of his pocket. Suspicious, the patient refuses to take any, so the chirurgeon, demonstrating the harmlessness of his nostrum, takes a swig. After his fourth swig, the patient gains confidence and takes a drink, followed by others. Soon both are drunk and the operation begins.

The picture then skips to an English laboratory in 1800. A group of medical students is staggering around a room taking whiffs of nitrous oxide and laughing loudly.

Sir Humphrey Davis, an instructor at the school, enters and, angered by his chemistry students' actions, cracks one on the shoulder with his cane. The fellow continues to laugh. Davy is amazed. He hits the others and they too register no pain.

He picks up a bottle and sees what they were inhaling, then with the full realization of the discovery he hurries to his laboratory and with a few experiments makes the first gaseous anaesthesia.

But nitrous oxide proves to be hard on the heart and after numerous deaths, it was widely condemned.

Meantime, scientists began experimenting with ether, also believed to be dangerous. The film shows Dr. Crawford W. Long risking his life to make the first operation on a patient under the influence of ether. If the patient had died, both Long and Wilhite, his assistant, would have been hanged. At the time all they got for their efforts were insults from the patient who believed a bill of two dollars for the entire operation was outrageous.

In contrast, Smith then shows modern anaesthesia. Ethylene is used, which brings about an easy, deep sleep that eliminates all pain, out of which sleep the patient usually comes without nausea, fear or other unpleasant sensations.

Featured in the cast are Ed Gribbon, William Stanton, Tom Rutherfurd, Phillip Terry, Mitchell Lewis, Albert Morin and George Du Count. Smith also had an extra part written in the script for film comedienne Joan Davis' four-and-a-half-year-old daughter, Beverly Wills, after he watched her steal the show as a flower girl at a Hollywood wedding.

Exploitation ☆ ☆

"ANAESTHESIA," which traces the development of one of the most important discoveries in medical science, is an enlightening and truly worthwhile short subject. Because of its factual presentation, officers of your local medical association and health department will welcome an opportunity to see it and an advance screening for them will result in valuable endorsements for your picture and extra space in your newspapers.

Obviously, the subject dramatized in your film will be of special interest to every doctor and every dentist in your vicinity and a postcard announcement of your showing cannot fail to bring extra patrons to your boxoffice.

As a newspaper contest, offer guest tickets and other prizes to readers who submit a list of what they consider the ten greatest contributions to medical science, stating the reasons for their choice.

An open offer to admit free during your showing every person who has undergone an operation without taking any form of anaesthetic is a publicity stunt that will get space in every average newspaper. If there are any takers, let a reporter be present to interview them after they have seen "Anaesthesia."

If there is a medical school in your locality, get your newspaper to act as the host at an advance screening of "Anaesthesia" for the entire student body. To add color to the story, it might be advisable to run the film on a portable machine right in the school or, better still, in the school's hospital.

As a means of getting extra space and attention for "Anaesthesia," get your newspaper editor to agree to have the film reviewed by a medical professor, the city health commissioner or some other local medical authority instead of the paper's regular motion picture critic.

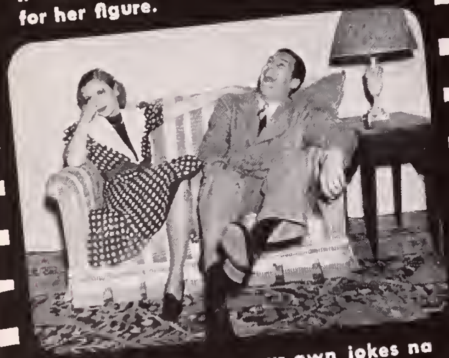
ANAESTHESIA
The Short of the Month

HOW TO LOSE GIRL FRIENDS—AND INFURIATE WIVES!

As shown by Roger Converse and Doris Weston, stars of the M-G-M short musical, "It's In The Stars."

Let your girl friend spend the entire evening watching you meticulously manicuring your nails.

Bring candy along and eat it yourself. If the g. f. wants any tell her it's bad for her figure.



Laugh heartily at your own jokes no matter how old or "corny." Never laugh at any she might tell.

When dancing lean on her shoulder if it's more comfortable. Singing off-key in her ear also helps.

If she resists a kiss, take it for granted he's kidding or likes the he-man

IT'S IN THE STARS

Swingy-singy campus rumpus of love and laughs in a college observatory

IT ISN'T very often that the serious science of astronomy and the perhaps more serious subject of young love come into conflict. Seldom are the spheres of Zeus and Cupid jolted from their usual orbits in an attempt to eclipse each other—but anything can happen in a Hollywood musical comedy.

Such a flight of romantic fantasy is "It's In The Stars," Metro-Goldwyn-Mayer's latest two-reel musical, in which astronomy goes down for the count before the overwhelming onslaughts of the little boy with the arrows. True, the gods of astronomy may well claim that superiority of forces accounted for its defeat because, while they could offer only bright stars in a dark sky, little Daniel Cupid was reinforced by a college campus, a set of beautiful girls and handsome boys, and, most important of all, springtime.

A tale of co-ed college life, "It's In The Stars" depicts the situation when the fraternity brothers and sorority sisters somehow come to simultaneous decisions that the student body should take its studies more seriously. The two organizations lay down the law, to wit — no more dates. Needless to say, this works quite a hardship on the students, especially on Johnny Downs and Eleanor Lynn, who have gone off the deep end over each other.

Another who deplores the ruling is an old astronomy professor who has arrived at the age when he can regret the fact that he spent his youth studying the stars instead of interesting himself in the surrounding galaxy of femininity. It pains his romantic soul to see the boys sitting on one side and the girls on the other, while the moonlight streams into the observatory. Slyly he suggests that the students run a dance to raise money to modernize the college gym.

The youngsters fall neatly into the trap and agree to run the dance with the stipulation that the ban on dates will be resumed precisely at midnight on the evening of the affair. The professor is satisfied but when he arrives at the dance and discovers the students all standing around, none with the courage to be the first to dance, his fears return.

Finally he approaches the orchestra which, having no customers, sounds as if it's on an all night grind. He gives them a hot rhythm and the musicians begin to put something into their work. The aloof students come into the fold couple by couple. The music gets hotter and hotter and it doesn't take long to melt the anti-date ban. Romance comes into its own again and the good astronomy professor turns his attentions back to his telescope.

"It's In The Stars" was produced by Jack Chertok and directed by David Miller from a screenplay by Robert Lees and Fred Rinaldo. In the film Johnny Downs and Miss Lynn sing "It's In The Stars," a new song written especially for the picture. They also execute the "Rocking Chair Ripper," a collegiate dance created by Downs and Eleanor Powell which is said to be one of the wildest dances of the decade. Others featured in the cast are Doris Weston, Roger Converse and Mitzi Uehlein.

FREE MATS: The photo strip reproduced on the left, set in regular newspaper column width, is available in mat form without cost at M-G-M Exchanges. For newspapers that prefer stills, these will be supplied on request direct from M-G-M SHORTS STORY

SUPERSTITIONS have always been debatable subjects, never absolutely proven but being based on just enough evidence to inspire confidence in people of superstitious nature.

One of the most credible of these superstitions is Tupapaoo, believed in implicitly by natives of the South Seas. The Tupapaoo, according to them, is a ghost, appearing in the form of a shooting star, who casts a curse on anyone daring to interfere with religious rites.

Explorers have hunted and found actual proof of disaster that befell white men ignoring the Tupapaoo, but it was also proven these men might have died from other causes.

One of these actual happenings, for which there is no scientific explanation, was selected by Metro-Goldwyn-Mayer as the theme for the fourth short subject in the "What Do You Think" series, because of the unlimited possibilities for discussion the subject offered.

The film opens in the smoking room of a tramp freighter headed for Honolulu. Five of the passengers are chatting over the dinner coffee. The sixth sits alone at the opposite end of the room. The others invite him to join them but he explains he would rather be alone.

Finishing their coffee, the five adjourn to the deck for air, just as a shooting star flashes overhead. One of the passengers, Father Paul, a priest, explains that the natives call it Tupapaoo. He then tells a story he once heard about the curse.

It seems that Larsen, villainous captain of a trading schooner, who is a cripple and wears a three-inch sole on his right shoe, takes his ship to the island of Ratuma, where he opens a trading post and sells the natives cheap trinkets for pearls and valuable land. Soon he owns the whole island.

He decides to build a home and chooses the native burial ground as the location. The chief tells Larsen the Tupapaoo curse will befall anyone living on the land, but Larsen ignores the warning and proceeds to build his house.

Upon its completion he moves in. Then one night he sees a shooting star, and the natives begin to chant. With false courage he tells himself there is no such thing as a Tupapaoo. But he picks up his gun and moves cautiously out to investigate.

As he walks to the beach a large cocoanut falls, missing his head by inches. A lamp in his house then upsets and the mansion with all his belongings burns to the ground. Oddly, the foundation stones are charred but remain perfectly white. Another oddity is that his phonograph lies among the ruins undamaged and playing a native religious song. In fear Larsen leaves the island.

As Father Paul concludes his story, he observes the Captain and Steward hurrying to the smoking room. Curious, the five passengers follow and find the sixth passenger dead. They notice his right shoe is built up three inches. A shooting star again appears over the horizon — completing, according to superstition, the Tupapaoo curse. Of course, it may well have been that the cripple died a natural death. Commentator Carey Wilson merely poses the question, "What Do You Think?"

Moroni Olson portrays Captain Larsen. Jacques Tourneur, director of the film, went to Tahiti in 1924 as a script clerk with the "Never The Twain Shall Meet" company and there gained valuable knowledge of the natives and the country that served him well during the filming of the picture. Jack Chertok produced. The screenplay was written by Carl Dudley.

Terror in the tropics . . . a white intruder defies a native superstition and is destroyed...is there a Tupapaoo?...are there supernatural powers?...what do you think?

What Do You Think?

TUPAPAOO

Exploitation ☆ ☆ ☆

EVEN IN THESE modern times, nearly every locality has its pet superstitions, some amusing, some fantastic, but all with a certain number of people who swear by them. A contest for the most unusual superstitions reported by readers will make interesting copy for your newspaper.

Scores of absorbing books have been written on the strange superstitions encountered in various sections of the globe. Because your film will stimulate interest in such material, arrange with public libraries and bookstores to announce your picture with displays, book marks, etc., incorporating suggested reading lists.

This title will lend itself admirably for a tieup with local fountains and cocktail rooms to feature a Tupapaoo South Sea Isands Special which can be concocted mainly of pineapple juice. Table cards, bar and fountain strips announce both the drink and your showing.

Because stories concerning the supernatural never fail to make good copy, an offer from you to admit to your first showing everyone who has seen a ghost, should make the news pages. A reporter can be present to get the details of their apparition. If none appear, it's still good for another story.

The Short way to

By ALICE V. KELIHER, Ph. D.

Chairman, Commission on Human Relations,
Progressive Education Association

UNFORTUNATELY most people still think of education as an unpalatable dose administered to unwilling subjects while they sit in rows behind desks. They are wrong about some ventures in education which are proving as fascinating as any explorations into strange, new lands. One of these new departures is the use of the theatrical motion picture for education.

There are those who still insist that the theatrical motion picture is meant for and should serve only entertainment purposes. The joker here is that theatrical motion pictures have for some years been educating the American public in one way or another. In subtle ways they set the styles for dress, for coiffures, and for the semblance of certain personality characteristics. As a matter of fact, one could almost gauge the popularity of any movie queen by standing outside a high school at dismissal and noting which styles the girls are following.

In a more serious way, the theatrical motion pictures have been educating the American public. We see pictures of war, lynchings, crime and crime prevention, marriage and family life. In short, we see in the movies almost all of our human problems portrayed with different kinds of solutions. We were slow to realize that we could get positive educational values if we would only use the theatrical moving pictures as "case studies" of life problems. The material is there, oftentimes in powerful, educational form. The trouble was that we educators didn't see these values.

A few years ago, however, the Committee on Social Values working with the Hays Office did recognize these values and they remodelled twenty feature films into short subjects which could be used by educational groups for character education. When their initial experiment had proved that their hunch was right, they asked the Commission on Human Relations of the Progressive Education Association to investigate the possibilities of using a similar plan for the study of our problems of human relationships. We have now made about thirty-five shorts using features and short subjects, which have finished their theatre runs, as the sources. We have made powerful short films on lynching and court procedures from "Fury." We set the problem of whether an interne should marry while he is still interning through a short version of "Men In White." The human problems involved in drunken driving were illustrated with a shortened version of the short "Hit And Run Driver," from the "Crime Does Not Pay" series.

These shorts are especially modelled for use in schools and educational groups. They are usually shown and followed by a lively discussion of the issues portrayed. However, we would be missing wider educational opportunities if we limited ourselves to these films. There is no reason why films being shown currently in the theatres, if they have genuine educational value, should not be used for discussion by schools, clubs, and study groups of all kinds. Why should not the MGM short, "That Mothers Might Live," be the subject of discussion for high school and college science and hygiene classes? The film is a "natural" also for any groups studying public health problems. Educational leaders who have enough imagination can see in such shorts, material to initiate local study and discussion. The particular value is that the film gives such groups a common experience effectively presented about which they can talk.

To keep this argument from being too stratospheric, we are presenting a discussion carried on by a group of college freshmen averaging about 18 years of age under the leadership of the writer. The short subject which they had seen was "The Boss Didn't Say Good Morning."

LEADER: Well, what did the letter mean to you? (referring to what the commentator said about the letter at the end of the film).

GIRL: I gather that the implication was that the boss should get a better understanding of the employee.

LEADER: Any other?

GIRL: That the imagination should not run riot, and not upset your whole schedule by suspecting too much in advance.

GIRL: Probably a better understanding between employe and employer would make for ease and make a better situation generally.

LEADER: You mean the employer has some responsibility in the working situation, not only the employe.

GIRL: The employe is always in a position of insecurity and always looks to his boss to give him his feeling of security.

LEADER: Let us have the last issue again.

GIRL: Because the employe depends so much on the attitude of his boss for his security, you expect the boss will give the feeling of security by the niceties of life like courtesy and consideration when there is no reason for displeasure. It will be interpretive rather than unfavorable.

LEADER: You are bringing in two ideas now. First take the one of being dependent on the boss for security. Does everybody accept that?

GIRL: It depends on whether there is a union. You feel more secure when you are in an organized group.

LEADER: What other thought on that?

GIRL: It depends more on your self-confidence and your feeling of ability to do the work.

GIRL: But the boss gives you that feeling of self-confidence by recognition of your work.

GIRL: The factor of economics comes into it. The fear of losing one's income leads to violent disruption of his work in the office.

GIRL: The boss must give you that feeling of some permanence, and not here today and gone tomorrow.

GIRL: The worker needs a lot of reassurance from the boss, because jobs are hard to get, and he knows there are many who could step into it at a moment's notice. He depends on the boss for his mental and economic security. He needs the influence of the boss all the time.

GIRL: It does depend on the boss, but nevertheless there must be the factor of a certain respect for your own ability in order to have any feeling of stability and any sense of the value of your work, and any peace of mind.

GIRL: But respect for your ability only comes from a sort of recognition; to be able to judge your ability by another person's standards you must know that it is accepted by others than by yourself.

GIRL: If the boss doesn't agree with you, it doesn't do you any good if you think you have ability.

GIRL: Praise is one of the greatest incentives we have. Without any recognition for our work there is no incentive. We depend a great deal upon the comments made to us from those in charge.

LEADER: Is that just in a job only?

GIRL: It certainly applies in everything, especially in education, everywhere where we exert great effort to achieve something.

GIRL: That is not the whole question. How many people have gone through life working in a position, or for ten or twelve years in the same position and never receive a word of praise, and they know they are secure because they know they are doing the right thing.

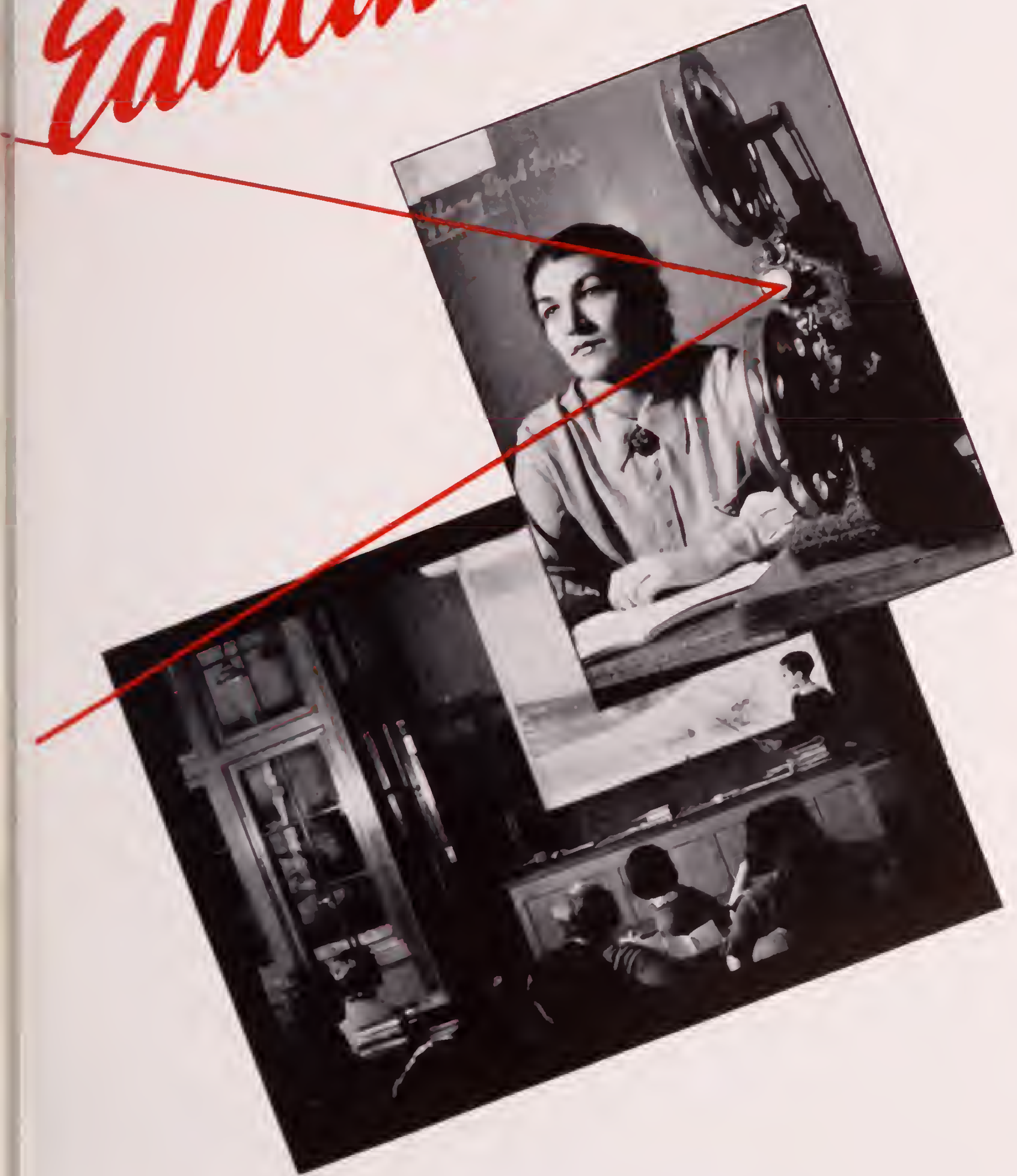
GIRL: Usually those are the people who have no real ability and that is why they stay so long in the one job. They haven't made any advancement.

LEADER: What was the matter with this man Jones?

GIRL: He didn't have any self-confidence.

MAKING FEATURES INTO SHORTS!

Education



He felt he wasn't going to keep his job because of a lack of faith in himself.

LEADER: You said it was because the boss didn't praise him.

GIRL: Also he got his lack of security from his relations with the boss.

LEADER: "Lack of security" is a blanket phrase. Just what do you mean?

GIRL: A feeling that he belongs there, a feeling that he is somebody, that he counts, and has some value.

GIRL: But he felt perfectly at home and perfectly confident of himself.

GIRL: But he couldn't be so secure if a doubt could upset him so easily over such a little thing. He couldn't have had much of a feeling of his value. He must have felt inferior.

GIRL: I feel he did have the confidence and the security, but it was just the environment in the office, the people talking and laughing, and he had the feeling that they were laughing at him and expecting him to be fired.

GIRL: Probably a feeling of inferiority was at the bottom of it.

GIRL: Maybe he himself felt inferior to his job, and he got emotionally upset at the least thing. Maybe on some other morning when he was feeling better he might not have minded it.

GIRL: He was much much too dependent on the boss and on the boss' whims. A person can't really be secure until he is independent — especially of arbitrary and capricious people. He puts too much worth on a little happening. The fact that he relied so much on such things show how much fear filled his life.

GIRL: If he were intimate with the boss and knew him well he might know that the boss had fits of indigestion and sometimes came in with a grouch on.

GIRL: As society exists today, the possibility of the boss and the employes getting together is nil. Industry is tremendously big and highly organized. You have this tremendous amount of organization. You just can't get the needed security of being sure of having your job. Business organizations are so large and impersonal and so many people are involved, the boss seldom sees the employes.

LEADER: What about the issue of Jones being thrown off by this one incident?

GIRL: They limited the field to the relation of this boss and the employe, but it is a real situation in society and in industry which unconsciously reacts on us. We all know there are certain fears in society. We don't want to be unemployed, and not have enough buying power, and therefore we are easily thrown off by any doubt.

GIRL: Perhaps business was on the downtrend and orders were going down, and competition was keen, and mistakes would mean so much.

GIRL: Did any one else seem to be affected by it?

GIRL: We are losing sight of the point. The employe is so dependent on the employer that he has this feeling of insecurity, and knows that if he does something just not what the employer wants he is in a position to fire him immediately. He holds all the cards. He holds the sword over his head.

LEADER: Is it the boss as a person, as an individual, as a personality?

GIRL: No, it is what he represents. This man had a home and a family and the comforts he was used to. The one thing that enabled him to do this was his job, and the boss represented the possibility of his entire life and security, his home, family and life. It was the fact that this particular job was what held him up in his standard of society. If he lost his job his world would come tumbling down.

LEADER: Is that a constructive basis for us to live our lives on?

GIRL: The tension wouldn't be so great if he felt he could get another job.

GIRL: They all have to depend too strongly on the security of a job.

LEADER: Where are you going to get security if not in a job?

GIRL: Money creates security.

LEADER: What do you think of that?

GIRL: I think it does. We get lots of things through money. That is our standard of living today. In other times there

(continued on page 22)

OUR GANG!

Feed 'em and Weep

POLITICIANS, for some reason or other, have always been the butt of jokes about soft jobs. But when you come down to brass tacks the youngsters in Our Gang could probably teach even the political bigwigs a thing or two about sinecures. For instance, during the filming of Hal Roach's "Feed 'Em And Weep," current offering released by Metro-Goldwyn-Mayer, the "Gangsters" actually went around boasting about the enjoyment they derived from working in the film. Especially did they enjoy making the sequence which called for the consumption of ice cream and cake in substantial quantities.

Director Gordon Douglas, however, didn't get much pleasure out of the situation. Four times he reshot the scene and still had not attained satisfactory results. With the youngsters appetites rapidly approaching satiety as far as ice cream consumption was concerned, he noticed that Alfalfa alone was muffiing his lines. The next time the camera rolled the results were perfect. Douglas is of the opinion that the fact that three quarters of Alfalfa's dish of ice cream was loaded with salt, had something to do with the excellent results finally obtained.

"Feed 'Em And Weep" solves the problem of what to do when unexpected guests arrive at dinner time. It seems that Darla Hood's father, not having eaten all day, comes home in anticipation of a quiet family dinner to celebrate his birthday.

Just as the meal starts the Gang, led by Alfalfa, troups in, bringing presents in the form of live "pets." Reluctantly invited to dinner they cause the soup to be returned to the kitchen cold and untouched. The chicken gets tossed around with such rapidity that the starving Mr. Hood doesn't have a chance to snare a wing. But the grand climax occurs when a lovely birthday cake is brought in and devoured while Mr. Hood is naively answering the doorbell. Hungry and disconsolate he dashes out to a restaurant while Alfalfa commiserates with Mrs. Hood upon her husband's lack of consideration after she has prepared such a fine dinner.

Exploitation

☆ ☆ ☆

WITH THE Our Gang kids having been recently chosen to illustrate publicity for National Ice Cream Week, why not arrange for your local soda fountains to feature a special Our Gang Sundae during your showing. An ice cream manufacturer can be persuaded to provide all stores with fountain and window strips announcing the Sundae and also your playdate.

Since marbles are in the juvenile spotlight this time of year, a local Our Gang Marble Tournament can be staged in cooperation with your newspaper. Offer guest tickets to the winners and present a trophy in the name of Our Gang to the local champ.

Dogs, monkeys and various other pets are identified with nearly every Gang release. A children's pet show, co-sponsored by newspaper or department store, is a logical Our Gang tieup and a certain space-grabber in the papers.

Stills from "The Awful Tooth," showing Gang kids with various baseball equipment will provide the basis for timely ad and window tieups.

"Feed 'Em And Weep" stills showing Alfalfa and Darla Hood posed with a large birthday cake can be used to illustrate ads, window strips and wagon cards for a local chain bakery.

The Awful tooth

IT SEEMS that there is no age limit for pranksters, especially in Hollywood. During the shooting of Hal Roach's "The Awful Tooth," Metro-Goldwyn-Mayer release, the members of Our Gang got together and concocted a gag for the sole benefit of Nate Watt, their director, who was brought to the Roach lot after having directed a series of western films. When the Gang attended their usual Saturday matinee they noticed Watt's name listed on the screen credits as director of the "horse opera."

A meeting resulted in the youngsters stepping before the camera on the last day of shooting garbed in chaps, boots and bandana handkerchiefs knotted about their necks.

Mocking the bow-legged gait of cowboys, they waved to Watt shouting, "Shoot, pardner!"

"The Awful Tooth" concerns itself with the Gang's attempt to raise money for a catcher's mitt for their "Athaletic Club." Buckwheat advises them that a tooth left under a pillow will be mysteriously changed into cash. So the boys visit a dentist and ask to have all their teeth pulled out. The amazed doctor, determined to teach them a lesson, gets Alfalfa in the chair and for the benefit of the others in the waiting room, grinds glass on a sharpening wheel. This terrifying sound chills them sufficiently, but for Alfalfa, their leader, he has a special plan. He begins to lay out an assortment of carpenter's hammers, saws and chisels which is enough to remind the by now pop-eyed Alfalfa of the seriousness of his plight. He tries to make his escape but is stopped by the dentist who then lines the Gang up in the waiting room, lectures them on the importance of their teeth and, to emphasize his remarks, presents them with the very things for which they were ready to make the direst sacrifices — baseballs, gloves and bats.

HAPPY
BIRTHDAY
DADDY

The Magician's Daughter

It's fun to be fooled by a magician's daughter . . . a tricky romance with music, merriment and magic

IN THE days when vaudeville was at its peak there was perhaps no type of act that remained as consistently popular as did the hokus-pokus carryings-on of the professors of mystical enterprises. No matter how frequently they saw it, people never tired, it seemed, of watching the magicians pulling rabbits out of top hats or sawing women in half and the like.

But now in these days when vaudeville is a rarity those silk-hatted, stoney-eyed exponents of Mephistopheles are known to the rising generations principally through hearsay. But today's youngsters are familiar with the latest song and dance innovations, so in bringing "The Magician's Daughter" to the screen, Metro-Goldwyn-Mayer has combined the latest acts of magic with a couple of songs and dances rendered in the latest swing versions.

Teamed for the first time, Eleanor Lynn and Frank Albertson share romantic leads in the film while Maurice Cass plays the role of the magician. The trio perform one of Howard Thurston's favorite illusions, "The Guillotine," in which Albertson is apparently beheaded. Another trick, originated by Alexander Herrmann, is "The Bodiless Head," in which Miss Lynn's cranium can be seen floating through the air while she talks to the people around her. Both of these illusions are shown on the screen for the first time, according to Walter Baker, one of the world's great magicians.

The film begins with Murdoch the Great in the midst of one of his magic performances. He is doing an illusion in which Delores, his daughter, is whisked from the stage to an empty seat in the audience. She finds herself ensconced beside a handsome youngster by the name of Bob Mason.

Bob takes cognizance of the comely lass but before he can ask her if they hadn't met somewhere she disappears again. For several days he keeps trying to see her and as a last resort snaps a handcuff on her wrist during a performance and is whisked onto the stage with her.

After the show he talks to Murdoch and gets himself invited to dinner. During the course of the evening he is making great progress with Delores when he happens to mention that he is a cameraman on assignment to get pictures of Murdoch's routine for his magazine. This apparently is the worst thing that can happen to Murdoch so he unceremoniously ejects young Mason from his domicile. Delores, however, slips out and explains that pictures of the show would be ruinous to her father and she finally elicits a promise from Bob that he will not take them.

But his employer somehow can't see the angle so Bob is fired and another cameraman takes over the assignment and gets the pictures with a result that Murdoch has to make his show over, and Delores, believing that Bob has broken his promise, refuses to see him.

Finally she goes to the editor of the magazine, learns the truth and, incidentally, while she's there enters a crap game and wins the magazine plant.

Surprisingly enough everything turns out for the best. Bob not only marries the girl but also becomes editor of the magazine. And Murdoch gets another girl to whisk around the stage.

"I Want To Write A Song," which Miss Lynn and Albertson sing in the picture, was composed especially for them by tunesmiths Chet Forrest and Bob Wright, famed for writing the lyrics for "The Donkey Serenade."

"The Four Esquires," swing quartet formerly on Jack Oakie's radio show, wrote their own "killer diller" swing arrangement of "Coming Through The Rye," with Chinese hot licks. Dressed as Orientals, they also accomplish a new dance.

Felix Feist directed the film and Jack Chertok produced.

Exploitation

A LARGE national organization of both amateur and professionals, the American Magicians Society is represented with local chapters everywhere. Since your picture will have a special interest for their membership, their local secretary will be glad to announce your showing, also they can be called upon to cooperate in various promotional activities.

Many proficient magicians are to be found in the ranks of amateurs. Get your newspaper to co-sponsor a contest in which local magicians will demonstrate their skill on the stage of your theatre and you have a tieup that is sure to produce magical results at your boxoffice.

As a newspaper stunt, why not arrange an advance screening for as many local magicians' daughters as you can locate. Interviews and photographs after they have seen the picture should result in an amusing newspaper feature.

Various paraphernalia designed for amateur magicians is sold in stores that feature toy and game departments. Books on magic have also been written by the hundreds. Stills from "The Magician's Daughter" can be used for effective ad and window tieups for such books and merchandise.

Few people can resist watching a magician performing his tricks. As a simple and inexpensive method of publicizing the magician's daughter, employ a local magician to do his stuff in your theatre lobby or in a downtown store window.

The Winner!

NADIENNE DALE
She modeled for money—and got it.

A MODEL CAMPAIGN FOR
Modeling for Money

Showmon Thornton Sorgent, Fox West Coast district monager, took Showmon Pete Smith's "Modeling For Money" short for a compoign which mode it an important boxoffice feature at Loew's Stote and Grouman's Chinese theatres. Highlights were a contest for girls with perfect figures which netted ten daily story ond ort breaks in the Los Angeles Daily News, ond a B.V.D. Swim Suit Revue at the theatre which bought newspaper od space, window disploys and bulletin boord and elevotor announcements from the Broadwoy Deportment Store.

Model girl

Up against ... tition will be ... ning News ... els, for blonde ... above, is one of ...

beauties seek 'Venus' title

Photographic studios were kept busy today on full time as a direct result of the "Modeling for Money" contest being conducted in The Evening News by Loew's State and Grauman's Chinese theaters, the Broadway Department Store and B. V. D. ...

Money, ... Loew's State and Grauman's Chinese next Wednesday.

Pete Smith's specialty subject is a behind-the-scenes glimpse at one of the most glamorous professions in America in "Modeling for Money." Smith presents the real story of the gals who adorn the magazines and ads as a means to make you buy certain brands of ...

... Night ... Baldwin and Lyle Talbot.

The "Modeling for Money" contest continues until midnight of Wednesday, May 25.

Ten prizes will be awarded to the girls who most closely represent the "Miss Modern Venus" as conceived by a group of notable artists illustrators and stylists.

Twenty-five dollars in cash will be given as first prize while the ... prizes will be trips ... studios, lunch with ... of the produc- ...

Miss Venus contest off to big start

Will the Southland's Miss Modern Venus be a blonde or brunet? Or will she be from that brilliant-hued circle of charmers—the redheads?

That was the question as the "Modeling for Money" contest to determine the most perfectly proportioned young woman in Southern California began drawing interested queries—and photographs—from local beauties.

Conducted in conjunction with the Broadway Department Store, The Evening News and both Loew's State and Grauman's Chinese theaters, Pete Smith has set up this unique contest in connection with the local showing, beginning next Wednesday, of his latest production, "Modeling for Money," at both Loew's State and Grauman's Chinese

The purpose of the competition is to find another "Miss Perfection," such as charming Dorothy Belle Dugan, who features her lovely figure in the Pete Smith subject, to be shown at both theaters as an added attraction with Robert Louis Stevenson's "Kidnaped," featuring

(Continued on Page 8, Col. 5)

A Miss Venus has chance for renown

Wanted: A Miss Modern Venus

Pete Smith, famous commentator and producer of unique and novel motion pictures at Metro-Goldwyn-Mayer Studios, is looking for another Miss Perfection such as Dorothy Belle Dugan, featured in his latest film, "Modeling for Money."

In conjunction with the Broadway Department Store, The Los Angeles Evening News and both Loew's State and Grauman's Chinese theaters, Pete Smith has sponsored a contest to determine the most perfect models in Southern California.

"Modeling for Money," acclaimed as the best specialty short subject to be made by Pete Smith in a number of years, is an authentic behind-the-scenes peep at one of the most glamorous professions in the modern world. Colorful and exciting, the production presents a picturesque camera's-eye-view of the gorgeous gals who adorn the ads in American magazines and newspapers.

On the same program with "Modeling for Money" are "Kidnaped," vivid motion picture version of Robert Louis Stevenson's most exciting and famed novel, in which Warner Baxter, Freddie Bartholomew and the newcomer Arleen Whelan appear, and "One Wild Night," gripping and humorous adventure story of a college trained G-man and an inquisitive, lovely girl reporter. Featured in the cast are Juno Lang, Dick Baldwin and Lyle Talbot.

The competition, which begins today, will continue for eight days, closing next Thursday.

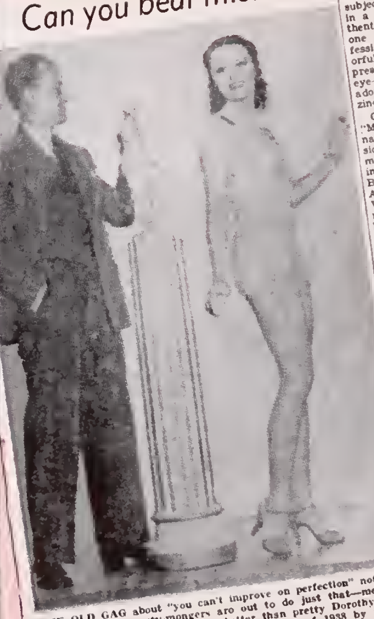
Ten prizes will be offered contestants, with the first prize a $25 cash award. The next three awards will be trips through Metro-Goldwyn-Mayer Studios, lunch with the stars and a tour of the various sound stages where motion pictures are in production. The six remaining awards will be a suit of the famous BVD Lastex Swimsuits to each of the other prizewinners.

The contestants will be judged by professional experts who will base their selections of three requirements: Poise, carriage and beauty.

Here are the requirements for the contest, which closes one week from today—May 25—at midnight. Entrants must fill out the entry blank below and either deliver in person or mail to the sportswear department, Broadway Department Store, Fourth street and Broadway, Los Angeles.

If a photo accompanies your measurements, a stamped and addressed envelope large enough to hold the photograph must be enclosed to insure return of your picture.

Can you beat this?



THE OLD GAG about "you can't improve on perfection" notwithstanding, local beauty-mongers are out to do just that—meaning they're trying to find somebody better than pretty Dorothy Belle Dugan (above), selected as "Miss Perfection" of 1938 by Screen Commentator Pete Smith, shown with her. Models who come closest to rivaling—or surpassing—Miss Dugan's charms will win substantial ...

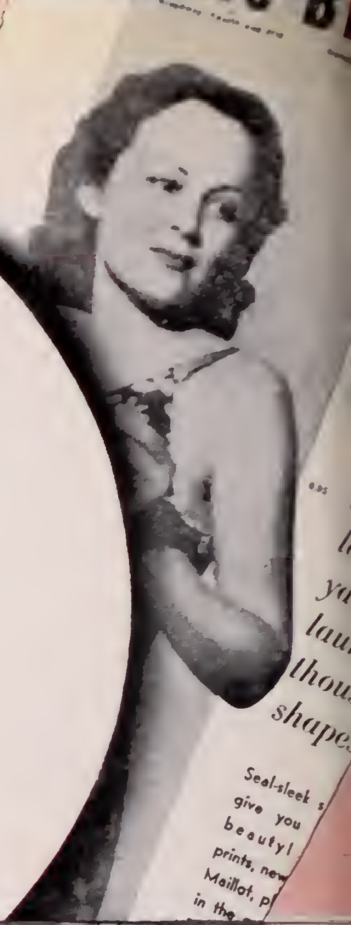
Miss Venus contest ends tomorrow

Final selection of the 10 prize-winners in the "Modeling for Money" contest to select a Miss Modern Venus will be held in the auditorium of The Broadway, Fourth street and Broadway, Wednesday afternoon, June 1.

Fifteen finalists will be selected by the judges of the contest following the close of the mid- ...

A 30-minute show will be given in conjunction with the selection and each of the 15 finalists will make two bathing suit changes. Sally Payne, who appeared in Pete Smith's "Modeling for Money," which opens tomorrow at Loew's State and Grauman's Chinese theaters in conjunction with Warner Baxter, Freddie Bartholomew and Arleen Whelen in "Kidnaped," will be mistress of ceremonies.

Another special event slated in connection with the contest will take place on the mezzanine floor of Loew's State at 2 p. m. today, tomorrow and Thursday, when a group of Southern California's most beautiful professional models will display the loveliest in B. V. D. ...



● Dorothy Balle Dugan, photographed in a B.V.D. Lastex swim suit, stars in the M-G-M- Pete Smith specialty "Modeling for Money" now showing at Loew's State and Grauman's Chinese Theatres

Miss Sally Payne, appearing in the M-G-M Pete Smith specialty, "Modeling for Money" now showing at Loew's State and Grauman's Chinese Theaters, mistress of ceremonies at the final judging of

"Miss Modern Venus" Contest

At The Broadway Wednesday, 2 P. M.

25 Candidates will pass before 3 judges. All will model B.V.D. swim suits. Prize awards!—*Auditorium, Sixth Floor.*

The BROADWAY

Broadway, Fourth and Hill — Malcolm McNaghten, Pres.

—Entry Blank—

"MODELING FOR MONEY" CONTEST

I wish to enter the contest for the $25 First Prize. Three Trips to MGM Studio and Lunch with Stars. Six BVD Lastex Swim Suits.

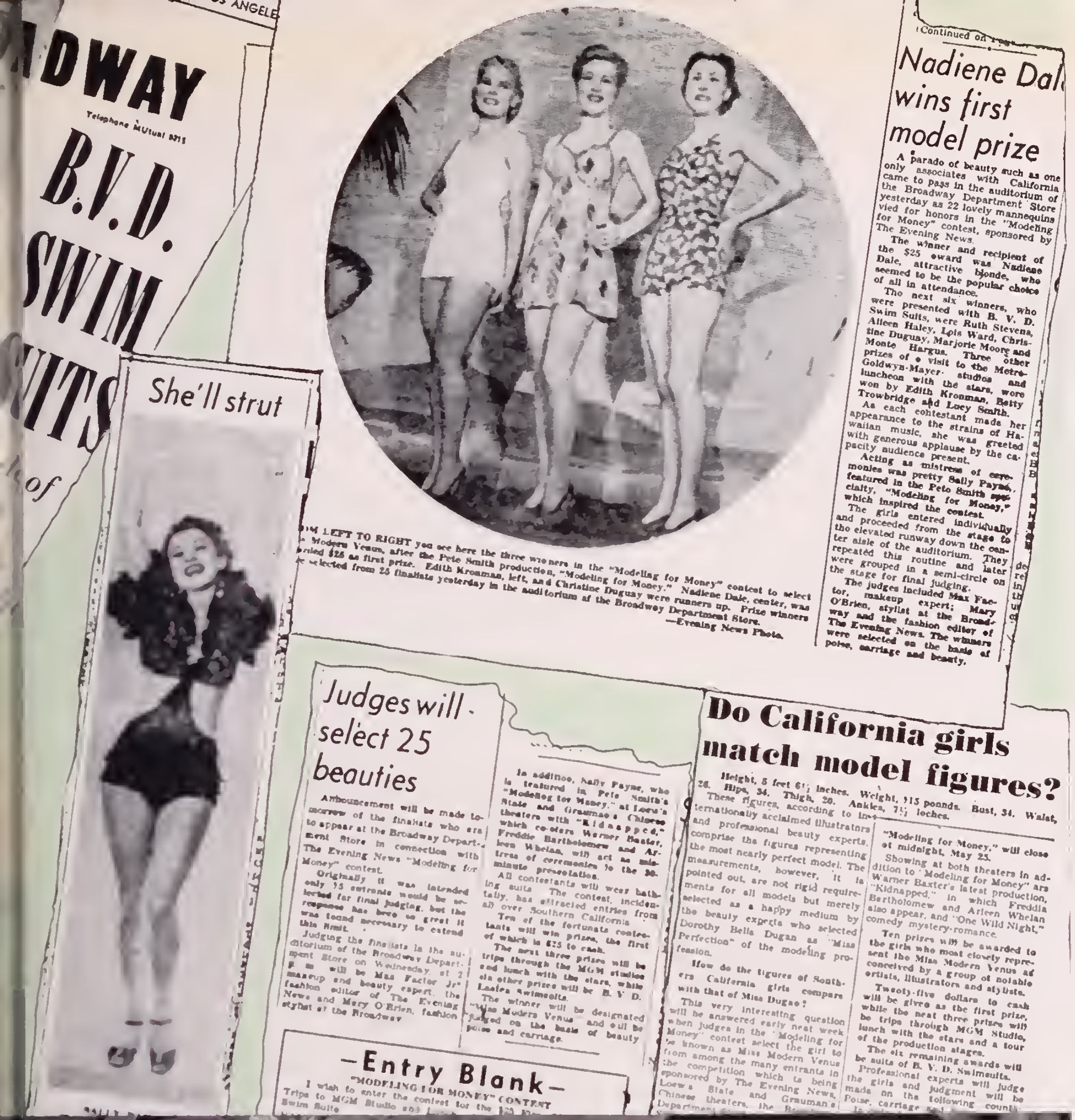
NAME .... PHONE ....

ADDRESS ....

Height ...... Neck .... Waist ...... Thigh ...... Ankle ....

Weight ...... Bust ...... Hips ...... Calf ....

Entry blank must be deposited or mailed to the Sportswear Dept., Broadway Department Store, 4th & Broadway, Los Angeles. If photos are submitted they must have a stamped and addressed envelope to insure return to sender.



…S ANGELE…

…DWAY

Telephone MUtual 9311

B.V.D. SWIM …ITS

…of

She'll strut

(Continued on …

Nadiene Dal…
wins first
model prize

A parado of beauty such as one only associates with California came to pass in the auditorium of the Broadway Department Store yesterday as 22 lovely mannequins vied for honors in the "Modeling for Money" contest, sponsored by The Evening News.

The winner and recipient of the $25 award was Nadiene Dale, attractive blonde, who seemed to be the popular choice of all in attendance.

Tho next six winners, who were presented with B. V. D. Swim Suits, were Ruth Stevens, Alleen Haley, Lois Ward, Christine Duguay, Marjorie Moore and Monte Hargus. Three other prizes of a visit to the Metro-Goldwyn-Mayer studios and luncheon with the stars, were won by Edith Kronman, Betty Trowbridge and Lucy Smith.

As each contestant made her appearance to the strains of Hawaiian music, she was greeted with generous applause by the capacity audience present.

Acting as mistress of ceremonies was pretty Sally Payne, featured in the Pete Smith specialty, "Modeling for Money," which inspired the contest.

The girls entered individually and proceeded from the stage to tho elevated runway down the center aisle of the auditorium. They repeated this routine and later were grouped in a semi-circle on the stage for final judging.

The judges included Max Factor, makeup expert; Mary O'Brien, stylist at the Broadway and the fashion editor of The Evening News. The winners were selected on the basis of poise, carriage and beauty.

…M LEFT TO RIGHT you see here the three winners in the "Modeling for Money" contest to select … Modern Venus, after the Pete Smith production, "Modeling for Money." Nadiene Dale, center, was …rded $25 as first prize. Edith Kronman, left, and Christine Duguay were runners up. Prize winners …e selected from 25 finalists yesterday in the auditorium of the Broadway Department Store.

—Evening News Photo.

Judges will select 25 beauties

Announcement will be made tomorrow of the finalists who are to appear at the Broadway Department Store in connection with The Evening News "Modeling for Money" contest.

Originally it was intended only 15 entrants would be selected for final judging, but the response has been so great it was found necessary to extend this limit.

Judging the finalists in the auditorium of the Broadway Department Store on Wednesday, at 2 p. m. will be Max Factor Jr. makeup and beauty expert, the fashion editor of The Evening News and Mary O'Brien, fashion stylist at the Broadway

In addition, Sally Payne, who is featured in Pete Smith's "Modeling for Money," at Loew's State and Grauman's Chinese theaters with "Kidnapped," which co-stars Warner Baxter, Freddie Bartholomew and Arleen Whelan, will act as mistress of ceremonies in the 30-minute presentation.

All contestants will wear bathing suits. The contest, incidentally, has attracted entries from all over Southern California.

Ten of the fortunate contestants will win prizes, the first of which is $25 in cash.

The next three prizes will be trips through the MGM studios and lunch with the stars, while six other prizes will be B. V. D. Lastex Swimsuits.

The winner will be designated "Miss Modern Venus" and will be judged on the basis of beauty poise and carriage.

—Entry Blank—

"MODELING FOR MONEY" CONTEST

I wish to enter the contest for the …

Trips to MGM Studio and …

Swim Suits

Do California girls match model figures?

Height, 5 feet 6½ inches. Weight, 115 pounds. Bust, 34. Waist, 26. Hips, 34. Thigh, 20. Ankles, 7½ inches.

These figures, according to internationally acclaimed illustrators and professional beauty experts, comprise the figures representing the most nearly perfect model. The measurements, however, it is pointed out, are not rigid requirements for all models but merely selected as a happy medium by the beauty experts who selected Dorothy Bella Dugan as "Miss Perfection" of the modeling profession.

How do the figures of Southern California girls compare with that of Miss Dugan?

This very interesting question will be answered early next week when judges in the "Modeling for Money" contest select the girl to be known as Miss Modern Venus from among the many entrants in the competition which is being sponsored by The Evening News, Loew's State and Grauman's Chinese theaters, the B…

"Modeling for Money," will close at midnight, May 23.

Showing at both theaters in addition to "Modeling for Money" are Warner Baxter's latest production, "Kidnapped," in which Freddie Bartholomew and Arleen Whelan also appear, and "One Wild Night," comedy mystery-romance.

Ten prizes will be awarded to the girls who most closely represent the Miss Modern Venus as conceived by a group of notable artists, illustrators and stylists.

Twenty-five dollars in cash will be given as the first prize, while the next three prizes will be trips through MGM Studio, lunch with the stars and a tour of the production stages.

The six remaining awards will be suits of B. V. D. Swimsuits.

Professional experts will judge the girls and judgment will be made on the following counts: Poise, carriage …

These B.V.D. BATHING SUITS ARE BEING USED IN PETE SMITH'S 'MODELING for MONEY'
SWIM S…
3
7
3

★ OUR GANG! ★

A HOW TO BECOME A JUNIOR DETECTIVE

HIDE AND SHRIEK!

When the Gang kids turn detective it's a case of laugh at first fright

MUSIC, IT HAS been said time and time again, soothes the savage beast. But any member of the Our Gang unit will attest to the fact that there is music and music, and all of it is not equally soothing. For instance, the Gang will challenge any person to be soothed by the Danse Macabre or The Sorcerer's Apprentice.

It seems that during the filming of Hal Roach's latest Gang offering, "Hide And Shriek," an eerie comedy which finds the youngsters playing detectives, a master fuse blew on the set leaving it in total darkness. Four frightened "Gangsters" grasped Director Gordon Douglas' knees as he whistled the first melody that came into his mind, the Danse Macabre. Douglas realized his mistake when little Porky Lee started pinching his leg. Switching unthinkingly to The Sorcerer's Apprentice he was soon made aware of his second error. It took Alfalfa Switzer, "the world's greatest off-key singer" to fill in the embarrassed silence. He sang "Lead, Kindly Light."

"Hide And Shriek" details the adventures of the Gang after they open a new office, "The Eegle Eye Detektive Agensy." On the trail of a stolen box of candy they hide in a trunk which is delivered unbeknown to them to "The Haunted House, Amusement Pier, Long Beach." The youngsters get out of the trunk only to be confronted by skeletons, eerie lights and trick machinery. Finally they escape and dash frantically back to their office hastily hanging a new notice over the detective sign. The new one reads: "Owt of Bizziness."

The Short way to Education

(continued)

were other ways of getting security. Perhaps if we lived in that way now then the feeling within himself would represent security.

GIRL: The things he lived for were his child, his home and family. Money brought all these things. Originally he couldn't have gotten married if he didn't have money.

LEADER: You think money and security are synonymous?

GIRL: The continuous payment of money, not just money abstractly, the feeling of money coming in regularly, that your salary will continue.

GIRL: There are lots of people who have money, and yet they don't have any feeling of security in their social standing, for example, or feeling of security in the affection of others.

GIRL: You can apply security economically, socially, emotionally and to so many things.

GIRL: But the foundation of it all is money. Money gets you the necessities of life. They are fundamental; without them all the rest is impossible even though with the necessities the rest may not follow. But emotional happiness and social happiness are all built on the basis of the necessities being satisfied — on food, clothing and shelter.

LEADER: Do you mean that the emotional life is only secondary?

GIRL: As far as social and emotional stability are concerned, they don't depend on money. I may be perfectly secure with my friends and still not have any money.

GIRL: I challenge that statement. I don't see how any one could be secure without money, or the things that money buys, without the means of keeping body and soul together, of supplying the physical and other needs.

GIRL: The word "security" is in all probability responsible. It refers chiefly to our economic condition. It doesn't refer to it socially and emotionally.

GIRL: I think it does because there are people who couldn't get emotional or social happiness because business isn't doing very well or the job is not good. But until you have that security you can't possibly build any happiness.

GIRL: Take ourselves. We are in college, and we know it will prepare us for our future and we feel secure. But if our parents didn't have the money we couldn't do this.

GIRL: Plenty of people have to work their own way through college.

GIRL: But they make their own money. They get it for themselves instead of from their parents, but it is money.

GIRL: I know a great many people who haven't financial security, and are not able to go to college, and yet they have their own security in their own selves. They are emotionally adjusted. They don't desire as many things as we want.

LEADER: Did Jones look fairly well off? I wonder if you aren't on the wrong track, whether putting all your eggs in one basket produces security, and whether you think that is a good situation. Do you think that it is possibly related to the fantastic system of distribution.

GIRL: The system does exist and we have to face it. What other alternative does an employe have then putting all his faith in the boss?

GIRL: There is the means of organization and unionization, for one thing, which will give him a fair amount of security.

LEADER: I wonder if you would consider now whether John Jones was what you would call the average human being, whether you all would react that way in the same situation.

GIRL: The situation seemed artificial.

LEADER: How would you make the situation feel real to you?

GIRL: Not have him so suddenly and so completely upset by just one little thing without any other possible incidents that might have contributed to that feeling previously. Show other points which gave this man this feeling of insecurity. If the boss had reprimanded him before, and if he had felt himself slipping before, and not so suddenly thrown off his bearings — having it happen just as a result of this one thing, that makes it seem unreal.

LEADER: Can you visualize some other employes in the company of whom this might be true?

GIRL: Yes, the lesser employes, the clerks and stenographers. It would apply more readily to office help and secretaries.

GIRL: He had a superior job if he could go around the same golf course with his boss. The errand boy wouldn't have such an opportunity.

LEADER: Do you see any constructive suggestions you could make for your own life?

GIRL: Not jump to conclusions hastily, and remember the boss may not be feeling well.

LEADER: You can apply that to me in class, and when I am too stern you can raise you hand and say: Teacher, have you indigestion?

The discussion record will show for itself how the students made use of the problems in the film to study, in an elementary way, the psychology of human behavior. There is no reason why Parent-Teachers Associations, mothers' clubs, child study groups, college psychology classes and high school classes should not make similar use of current shorts which have good situations to discuss. Even in cases where the film may have some weaknesses or the characters may seem somewhat overdrawn, the students may learn a good bit from their very analysis of the incongruities in the presentation. We educators have let powerful educational material slip through our fingers and it is high time that we recognized our obligation to guide the kind of educational effects the movies produce.

Hollywood Handicap

A musical horse opera with filmland's favorite stars picking the winners at Santa Anita

If ALL the reams that have been written about Hollywood were stacked in one pile, to say the least, it would make quite a heap of paper. The cinema city has been dissected from boundary to boundary so thoroughly that practically no item of interest to the millions of motion picture fans has been overlooked. But since the motion picture has done so much to supplant the written word it doesn't seem quite right that written description should be the film capital's only method of conveying to the world all the interesting facts about the city.

So, naturally enough, the motion picture has at last become the very medium for taking Hollywood to the fans who can't go there in person. For instance, in a series of Metro-Goldwyn-Mayer musical shorts, producer Louis Lewyn is acquainting thousands of fans with the city in which their favorite stars live, the places they visit, their everyday activities.

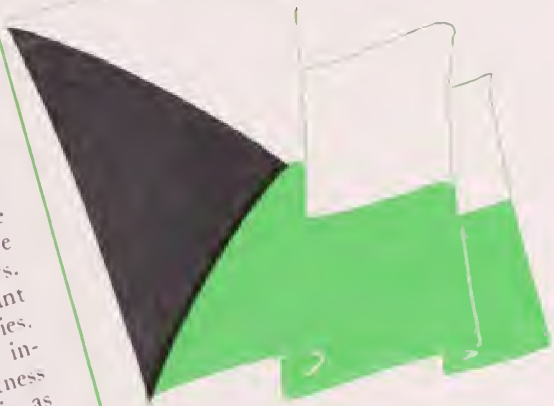
Lewyn's first excursion took admirers to the famous Lido Pool; his second featured the world-famed Cocoanut Grove; the third glamorized the Trocadero; and now for his latest film, "Hollywood Handicap," he takes them to the Santa Anita Race Track for the running of the world's richest horse race.

The "Original Sing Bang," ten Negro musicians whose imitations of musical instruments have made them National Broadcasting favorites, playing the roles of stable boys, are given a horse, "Suzy Q." They enter her in the $100,000 handicap race but their horse makes a bad start. So the boys start singing a song, hoping it will hurry her. Instead "Suzy Q," upon hearing the music, stops running and starts to dance. But a circus promoter sees a fortune in her as a dancing horse and signs a juicy contract with the lads. It's all good fun — with music.

Many stars are to be seen in the film roaming around the Santa Anita track. Some of them are Charles Ruggles, Mickey Rooney, Stuart Erwin, June Collyer, Charles Butterworth, Al Jolson, Ruby Keeler, Edgar Bergen, Dorothy Lamour, Bing Crosby, Robert Montgomery, Edmund Lowe, Warner Baxter, Oliver Hardy, Gregory Ratoff and Irene Rich.

Two songs, "Start Pickin' A Rib" and "Ride Red Ride," are featured by the band.

Joe Hernandez who broadcasts daily under the name, "The Voice of Santa Anita," is the narrator for "Hollywood Handicap." Marion Mack wrote the script. The film is tinted in plantinum sepia.



CZECHOSLOVAKIA on Parade

No spot on the Globe holds the attention of the world quite so intensely today as does little Czechoslovakia, while the headlines tell how this small but potent nation faces its first major crisis.

It is here at this critical time that James A. Fitzpatrick has taken his color cameras to film the places of historical significance, the beauty, the background and tempo that makes Czechoslovakia one of the most picturesque places in all Europe.

The film takes the audiences on a tour of Prague, the capital of the nation. There the famous Charles Bridge is to be seen and the 600 year old Tine Church, remembered by tourists because of the almost unbelievably intricate clockwork, constructed centuries ago, that still adorns its spires.

Fitzpatrick also pictures some of the ancient castles that are to be found in the city, one of them, the Castle of Prague, now the official residence of the President of the Republic. Within the Castle grounds, a quaint little thoroughfare is seen which, the narrator relates, is referred to as Gold Street, because, according to tradition, it was in the houses that overlook the street that alchemists were imprisoned, centuries ago, under orders to manufacture gold in order to obtain their freedom. Other views depict the modern Prague that has been built around these old landmarks. The film concludes with a view of a typical peasant celebration with the people in native costume dancing folk dances and singing native songs as they march through the streets.

Exploitation ☆ ☆ ☆

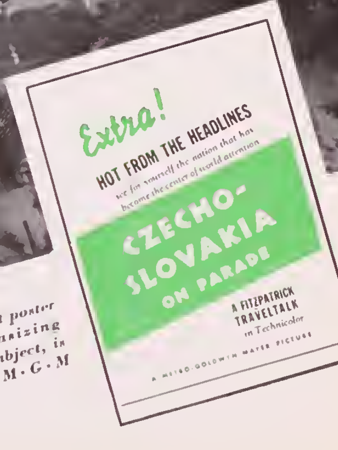
Alert showmen will capitalize on the prevailing news interest in Czechoslovakia by devoting extra attention to the Fitzpatrick Traveltalk "Czechoslovakia On Parade" in newspaper publicity, in their ads and lobbies. A special one-sheet poster, designed to emphasize the timeliness of this release, is available at M-G-M Exchanges.

An advance screening for the editorial writers of local newspapers will provide material for valuable mention on the editorial page.

Designating a Czechoslovakia Night on your opening with a delegation of prominent local Czechs as guests of honor, will serve as a direct boxoffice stimulant as well as a publicity opportunity. Arrange to have some of the invited Czechs attend in native costume for the benefit of photographers.

As a stunt which should get important space in the news columns of your dailies, run an ad in your local German paper, inviting the German population to witness the peace and beauty of Czechoslovakia as depicted in your film.

If the Czechs are well represented in your community, stage an educational exhibit of their native products and handicraft as a means of creating extra interest in your engagement.



Extra!

HOT FROM THE HEADLINES

we fin yourself the nation that has become the center of world attention

CZECHO-SLOVAKIA ON PARADE

A FITZPATRICK TRAVELTALK in Technicolor

A METRO-GOLDWYN-MAYER PICTURE

Special one-sheet poster (right) emphasizing timeliness of subject, is available at M-G-M Exchanges.

Little Leo, Jr., has really started something with his SHORTS STORY magazine . . . this helpful interchange of opinion and ideas has awakened new interest in shorts as a solution for the double bill dilemma, has given needed guidance and encouragement.

NOW WE'RE GETTING SOMEWHERE

to producers' plans for developing shorts into boxoffice features. At long last, shorts are shouting for attention—and getting it. Now is the time to express YOUR views on the shorts subject. A letter today will help keep the doubles away!

MGM SHORTStory

APRIL • 1938

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- Short Route To The Library
- Shorts: Their Dramatic Future

The Mainliner

"Fly to Southern California"

IN UNITED'S NEW 1938 MAINLINERS, THE NATION'S FASTEST, MOST POWERFUL, QUIETEST, LARGE TRANSPORT"

ENJOY EXTRA PLEASURE WITH EXTRA REVENUE DERIVED FROM M-G-M SHORTS

UNITED AIR LINES
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UNITED
AIR LINES
THE MAIN LINE COAST-TO-COAST

The first giant airliners to cruise over 200 M.P.H.! (Top speed 227 miles per hour). United's conservative operations policy calls for use of only 60% of their horsepower—yet these new 1938 Mainliners "loaf along" at 205 miles per hour. Their new-type, more powerful twin-Wasp engines give take-off, climb and cruising performance never before attained with coast-to-coast airliners.

First "full feathering" propellers on a fleet of airliners—Revolving at constant speed, these triple-bladed 9-foot propellers automatically adjust themselves to take the right bite out of the air, assume the proper pitch for perfect efficiency. They give remarkable performance at the new higher flight levels, now in effect over United's entire "Main Line" Airway (see map above).

The quietest air transports—by 15%! The cabins of United's new Mainliners Skyloungers and Sleeper planes—are so quiet that conversations can be carried on as quietly and easily as in your living room.

TO LOS ANGELES: Only overnight on the "Continental." TO SAN FRANCISCO: Only through Sleeper Service—fastest, shortest. TO NEW YORK: Shortest route.

THE "MAIN LINE" AIRWAY—A YEAR 'ROUND ROUTE

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APRIL 1938

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COVER: PETE SMITH with DOROTHY BELLE DUGAN, "Miss Perfection"

"I wish the movie producers would get wise to themselves and realize that a Benchley or a Pete Smith short holds ten times the audience value of a cheap feature on a double bill. More and better short subjects, if the picture people could only understand it, make much happier audiences."—MARK HELLINGER

REMINDER: The substitution of M-G-M's SHORTS STORY for routine press sheets in no way affects regular accessories. Ad mats, stills and one-sheet posters are available at M-G-M Exchanges on EVERY short released.

ENTIRE CONTENTS OF THIS PUBLICATION IS AVAILABLE FOR REPRODUCTION IN WHOLE OR IN PART . . . ADDRESS ALL COMMUNICATIONS TO THE EDITOR

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Published at 1540 Broadway, New York, N. Y., U. S. A.

LEO JR'S. LION-UP

CRIME DOES NOT PAY

Give Till it Hurts — Exposing the fake charity racket. A gentleman, representing himself as a philanthropist, inveigles a doctor into a charity drive, makes a clean-up, but is finally apprehended. (20 mins.) *OCT.*

Behind the Criminal — An expose of the methods employed by the unscrupulous criminal lawyer, the underworld mouthpiece, who resorts to perjured testimony, false alibis, cajolery, and bribery to keep the public enemy at large. (21 mins.) *NOV.*

What Price Safety? — Detailing the building racket in which underworld barons have forced themselves into partnership with honest contractors, substituting inferior building materials to rake off huge profits at the expense of human life. (21 mins.) *JAN.-FEB.*

Miracle Money — An expose of quackery in the medical profession which is responsibe for 100,000 deaths yearly and the expenditure of $900,000,000 annually for worthless remedies. (21 mins.) *MAR.*

SPECIALS

Jimmie Fidler's Personality Parade — One of the cinema capital's favorite sons creates a motion picture album of 72 great stars. An inspired tribute to the Hollywood heroes of today and yesterday. (20 mins.) *DEC.*

The New Audioscopiks — Another adventure in third-dimensional photography, with Pete Smith commenting upon knife throwers, elephants, firemen, etc., who intimidate the audience. (8 mins.) *DEC.*

MUSICALS

Sunday Night at the Trocadero — Hollywood celebrities gather at this famous night spot, with entertainment by Connie Boswell and others. (20 mins.) *OCT.*

Our Gang Follies of 1938 — Alfalfa, the "king of crooners," has a dream in which the various members of the Gang are seen in a lavish night club as famous entrepreneurs, singers, dancers and musicians. (21 mins). *DEC.*

The Canary Comes Across — A case of mistaken identity in which an innocent bystander gets thrown into jail just in time to help win a musical contest in inter-penitentiary competition. Cast includes Erik Rhodes, Virginia Grey, Maurice Black and Oscar O'Shea. (21 mins.) *DEC.*

Billy Rose's Casa Mañana Revue — (formerly titled "Theatre of Tomorrow") — A goodly portion of the spectacular extravaganza which Billy Rose conceived for the Fort Worth Texas centennial. Among those featured are Harriet Hoctor, Everett Marshall, The California Varsity Eight and the Stuart Morgan Dancers. (21 mins.) *DEC.*

ROBERT BENCHLEY

Night at the Movies — Another adventure of Mr. Average Man Benchley, involving the problems of what movie to see, finding a seat, inability to see the screen and mistaking the exit door for the smoking room entrance. It all proves too much for Mr. B. (10 mins.) *NOV.*

How To Figure Income Tax — Benchley delves into the complexities involved in filing income tax returns, making every phase as clear as possible — Yeah! (8 mins.) *MAR*

An Evening Alone — Another learned Benchley dissertation, this time expounding the pleasures to he had in spending an evening alone. Becoming so involved in making himself comfortable, he has little time to enjoy the arrangement. *MAR*

PETE SMITH SPECIALTIES

Romance of Radium — Undoubtedly the biggest little picture in the history of Hollywood. An actual screen photo of radium, covering its entire history and scientific importance. (10 mins.) *OCT.*

Jungle Juveniles — A youngster wanders out into the "jungle" and meets two trained monkeys, leading to hilarious consequences. (9 mins.) *OCT.*

Friend Indeed — Heart-tugging story of a blind man and his dog. When the man is refused permission to keep his dog with him on a train he goes to Washington and pleads his case before the Interstate Commerce Commssion. The dog wins over the committee. (10 mins.) *NOV.*

Candid Cameramaniacs — Tracing the development of photography from the fourth century B.C., up through the period you laugh at in your family album, to the candid camera enthusiasts of the present day. Proving that the "addicts" have a place in society after all. (9 mins.) *NOV.*

Decathlon Champion — The story of how Glenn Morris, farm boy, thru sheer determination won the decathlon event in the 1936 Olympics, and the title, "World's Greatest Athlete." (10 mins.) *NOV.*

Three On A Rope — While three experts demonstrate the art of mountain climbing on Mount Baldy, Pete Smith narrates the hazards of the sport and a duffer shows what is liable to happen to the uninitiated. (10 mins.) *JAN.-FEB.*

Jungle Juveniles No. 2 — Further adventures of the monkeys, Shorty and Toughy and the child, Iggy, in which the monkeys find some hair tonic and go on a simian bender. (9 mins). *JAN.-FEB*

La Savate — Pete Smith investigates the French method of boxing in which the feet as well as fists are used, observing that Americans may not take to it but fifty million Frenchmen — etc. (8 mins.) *MAR.*

The Story of Dr. Carver — A biography of a Negro slave child who grew up to become the greatest scientist of his race, saving the South its cotton crop and creating a $60,000,000 a year industry out of peanuts. *MAR.*

Penny's Party — Successor to the 1937 Academy Award winner, "Penny Wisdom," with noted newspaper home economist, Prudence Penny, again demonstrating mouth-watering food ideas in eye-filling technicolor. Tricks and labor saving devices should prove a boon to harassed housewives. (9 mins.) *MAR.*

HISTORICAL MYSTERIES

The Man In the Barn — John Wilkes Booth, assassin of Lincoln, was supposed to have burned to death in a barn. A charred body was found. But was it Booth's! Facts accumulated through the years cast serious doubts upon the matter (10 mins.) *NOV.*

The Ship That Died — Famed radio commentator, John Nesbitt, in his screen debut, tells the strange story of the sailing vessel, Mary Celeste, which was discovered adrift fourteen days after sailing without a soul on board. (10 mins.) *JAN.-FEB.*

Captain Kidd's Treasure — A story about the famed Captain Kidd. Casting serious doubt upon the legendary buried treasure and whether he was really a pirate; investigating the theory that he was an agent of the British government. (10 mins.) *JAN.-FEB.*

The Face Behind the Mask — The story of France's famous Masked Prisoner, committed to a living death by Louis XIV's "Lettres de Cachet." Investigating several theories as to his identity. (11 mins.) *MAR.*

MINIATURES

Rainbow Pass — One of the most curious events in the world, a Chinese theatrical performance, revealing how these peoples' imaginations are called into play to visualize scenery and properties never seen on the stage. (10 mins.) *OCT.*

What Do You Think? No. 2 — Involving the question of thought transference and communication with the dead, an actual case is presented in which a man, dead twenty years, is alleged to have prevented a murder. Carey Wilson is narrator. (10 mins.) *DEC.*

What Do You Think? No. 3 — Carey Wilson's further investigation into psychic phenomena in which, contrary to scientific plausibility, a violin recording shatters a glass and dissuades a suicide. (11 mins.) *JAN.-FEB.*

Stroke of Genius — Because of a project to widen their creek, an agricultural college goes in for crew racing. Project is called off but race isn't. A collegiate musical with Cecilia Parker, William Henry, Dean Jagger. (10 mins.) *JAN.-FEB*

Life In Sometown, U.S.A. — Depicting the situation when a police commissioner decides to enforce all the antiquated laws on the statute books, ridiculous as they may seem in these modern times. (10 mins.) *MAR.*

Optical Poem — A visual symphony interpreting Franz Liszt's Second Hungarian Rhapsody by means of color and abstract form. A distinct departure in motion picture presentation. (7 mins). *MAR*

OUR GANG COMEDIES

Pigskin Palooka — Alfalfa is touted as a football star and plays with the Gang's team against a bunch of "toughies." Although never having played the game before, he unwittingly becomes the hero. (11 mins.) *NOV.*

Mail and Female — Alfalfa is trapped in Darla's house and, in order to save his eligibility for the "He-Men Women Haters Club," dresses in Darla's clothes. All the "Haters" fall for the new "girl." (11 mins.) *NOV.*

Three Men In a Tub — Our Gang goes nautical for a real boat race; the Gang's craft being powered by a dozen ducks and fueled by popcorn, no less. (10 mins.) *MAR.*

Canned Fishing — The Gang discovers that playing "hookey" isn't all it's supposed to be, especially when, instead of going fishing, they have to mind the baby who gets them into trouble no end. (10 mins.) *MAR.*

Bear Facts — Alfalfa sets out to train a bear in order to impress Darla. Things don't work out so well and the fade-out finds the bear training Alfalfa along with the rest of the Gang. (11 mins.) *MAR.*

FITZPATRICK TRAVELTALKS

Natural Wonders of the West — A scenic eyeful of America's beautiful far-West, including Grand Canyon, Bryce Canyon, the Black Hills of South Dakota and the gigantic Gutzom Borglum memorial being carved in Mount Rushmore. (9 mins.) *JAN.-FEB.*

Glimpses of New Brunswick — James Fitzpatrick takes his camera to the birthplace of film mogul, Louis B. Mayer, catches the scenic beauty of St. John its capital, Black's Harbor, the lumber industry and the salmon fisheries. (8 mins.) *MAR.*

CAPT. AND THE KIDS

Cleaning House — In their initial screen appearance, the comic-strip characters, The Captain, Momma, the Inspector and Hans and Fritz are involved in the complexities of house cleaning. As usual the kids make life miserable for the Captain and the fadeout finds him doing the cleaning alone. (8 mins.) *DEC.*

WE WANT SHORTS
WE WANT SHORTS
WE WANT SHORTS

A FEW SHORT WORDS BY RUDY VALLEE

Add my name to the list of those who are heartily in sympathy with the present movement to awaken new interest in short subjects.

As one whose first expression in films was through the medium of a short subject, I am interested in shorts not so much for what they are as for what I feel they could and should be—a form of entertainment separate and distinct from feature pictures, and one which offers fully as many artistic, educational and entertainment qualities.

While it is true that the present entertainment level of the short subject field as a whole leaves much to be desired, it is also true that a good short is by no means as rare as a good second picture on a double feature bill.

In fact, the so-called second features in most cases could be better presented and certainly less tiresome, if they were made as shorts. From a story standpoint, the effect of the average second feature made for double billing is the same as trying to make a ten minute radio routine fill an hour's program.

Personally, I have always held that a combination of stage and screen entertainment comprises the ideal theatre program, though perhaps my view may be somewhat prejudiced. If flesh entertainment can no longer be considered economically feasible on a national scale, then its most logical substitute, I am convinced, is a group of well-chosen shorts rather than a second long and generally inferior feature picture.

For a long time I have been looking at motion pictures, features and short subjects alike, with the double eye of the confirmed movie lover, and of the library previewer interested in finding pictures which lend themselves to library cooperation, a book-and-picture tie-up.

From the point of view of visual education, a leading pre-occupation of today, the library recognizes the motion picture as its great affiliate, knowing that what the eye takes in, if dramatically presented, rouses the mind to a wholesome curiosity which only the printed page can allay. The transition is easy, when merely suggested by the library, from motion picture to book. The technique of cooperation, now in full swing in the Cleveland Public Library and many others, include careful previewing of pictures likely to have book-connections; displays through the Library and its branches of still photographs from accepted films, together with colorful jackets of related books; and especially the bookmarks, bearing brief reading lists of fiction, history, biography, of interest in connection with some notable current film. The bookmark reading lists are in every case compiled by the Library, printed by the local exhibitor, and supposedly distributed by both library and theatre. In the libraries they are freely displayed for distribution with the "take-one" invitation in list racks or on desks where books are being charged out for taking home.

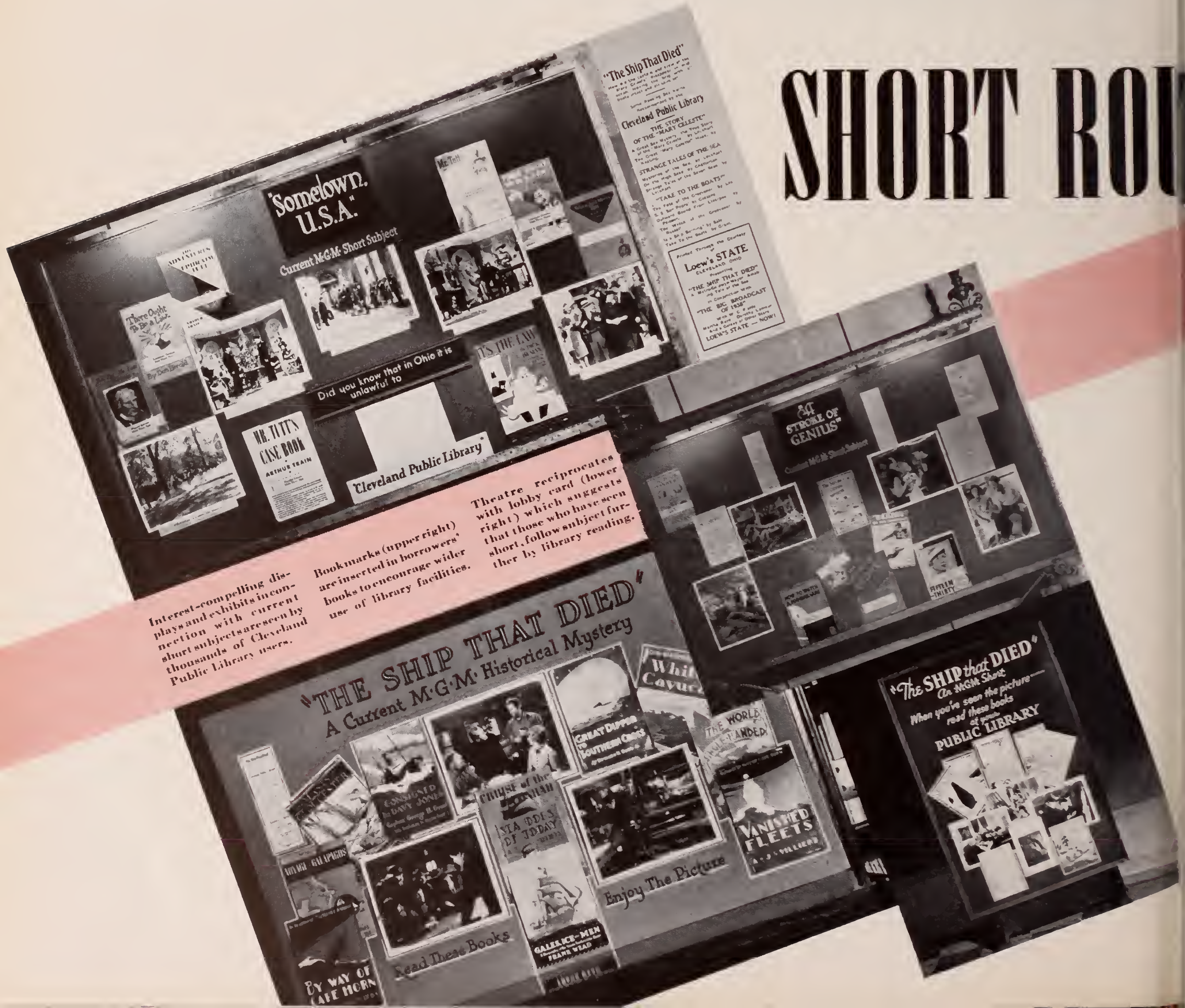
The stills are furnished for the Library and branches through the exhibitor; the displays set up and routed through the library system by the library exhibit office. The effort is made to have displays and bookmarks at the neighborhood library branches at the same time that a given picture is on at the neighborhood theatre.

The effect of library cooperation with the movies may be illustrated by one such fact as that for months after the appearance of the lovely Norma Shearer as Elizabeth Barrett (later Mrs. Robert Browning) in "The Barretts of Wimpole Street," not only every Life and letter of the Brownings on our bookmark reading list, and every book about them, about their dog Flush, about Wimpole Street, was swept off the Library shelves into steady circulation, but actually every copy of Elizabeth Barrett Browning's Poems, and even of Robert Brownings as well! And we had to buy more. I won't vouch that every eager movieite who bore off Browning could understand his Sordello, but at least many a movie-goer became aware for the first time that poets are people and that poetry itself may be a field of intense human interest. And many a library-goer became aware that the movies have something for him.

Similar stories may be told of "The Good Earth," "San Francisco," "Mutiny on the Bounty." And we all know that since Hollywood has discovered Shakespeare, as inventor or user of the most thrilling and melodramatic plots the world of literature has ever known, the story of the "star-crost lovers" of Verona is as popular in our libraries as the latest best-seller. All this is a successful matter of history so far as feature length pictures are concerned.

But with the short subjects — picture presentations in one or two reels, it has hitherto been something of a different story. The material of these, especially when dealing with travel, science, history, and other educational or informational fields, lends itself excellently to library cooperation. But screenings, stills and advance information

SHORT RO


"Somedown, U.S.A."
Current M-G-M Short Subject
There Ought To Be a Law
By Don Herold
Did you know that in Ohio it is unlawful to
Mr. Tutt's Case Book
Arthur Train
Cleveland Public Library
"The Ship That Died"
Cleveland Public Library
Loew's STATE
"A Stroke of Genius"
"THE SHIP THAT DIED" A Current M·G·M· Historical Mystery
Consigned to Davy Jones
Vanished Fleets
Read These Books
Enjoy The Picture
By Way of Cape Horn
"The SHIP that DIED" An MGM Short
When you've seen the picture— read these books at your PUBLIC LIBRARY

Interest-compelling displays and exhibits in connection with current short subjects are seen by thousands of Cleveland Public Library users.

Bookmarks (upper right) are inserted in borrowers' books to encourage wider use of library facilities.

Theatre reciprocates with lobby card (lower right) which suggests that those who have seen short, follow subject further by library reading.

E TO THE LIBRARY

By
Marilla Waite Freeman

Librarian of the Main Library
CLEVELAND PUBLIC LIBRARY

have seldom been obtainable for short subjects. A few such earlier exceptions as "Servant of the People," the story of the making of the Constitution, were featured by the Library as successfully as some much longer pictures. Some series of short sports subjects, such as the ever popular Pete Smith shorts on golf, tennis, boating, on which stills were available, have been featured in connection with the Library's books and magazines on outdoor sports. Subjects of the series, dates, and theatres showing have been mentioned in the Library displays. A recent excellent Pete Smith Specialty is "Three on a Rope," a thrilling, amusing and beautifully photographed short subject detailing the technique of mountain climbing, a sport which has made remarkable progress without benefit of commercial promotion as in the case of skiing. Such a picture brings into demand all the Library's resources on mountains and mountaineering, even for those whose travel and mountaineering is of the arm-chair variety only.

AT THE PRESENT moment, there seems a fresh wave of interest on the part of producers, libraries, schools and public in the showing and publicizing of significant short subjects. The government's short documentary film "The River," powerfully visualizing the present destruction and needed conservation of our national resources in the vast area of the Mississippi Valley with all its tributaries, has roused the conscience of the public and called attention to the immense potential power of the screen. A current M-G-M short picture "Life In Sometown, U.S.A.," is showing some of the absurd survivals and inconsistencies of the laws which have from time to time crept into municipal and state codes, and in many instances still remain there. In thoroughly entertaining and amusing fashion, the picture prints upon the mind a realization of the need for revision and simplification of our laws in general; and asks the question whether the accumulation of unenforceable laws upon our books may lead to a contempt for law itself. A display on this short in the Library lobby included stills and striking jackets of such books as Don Herold's "There Ought to Be a Law," Dick Hyman's "It's the Law," "Mr. Tutt's Case Book" and other pungent Mr. Tutt stories by Arthur Train. The Library's conspicuous bulletin board display attracted the attention of many readers and of the Cleveland Plain Dealer, which wrote a feature story about it, calling attention to the library exhibit and to "the short, based on screwy laws, shown in a downtown theatre."

Recent short subjects of historical interest, reviving unsolved mysteries of the past, are the strange story of the "Mary Celeste," "The Ship that Died;" the "real story" of Lincoln's assassin, John Wilkes Booth, "The Man in the Barn;" and the romantic, incredible tale of the son of Marie Antoinette and his strange fate, "King Without a Crown."

Around all such authentic mysteries of history lingers an aura of tragedy and romance which stimulates perennial curiosity, and with the merest nudge from the public library the movie-goer is led straight to the shelves of history and biography.

Forerunners perhaps of a new type of short of interest to libraries, studies in applied psychology, are such pictures as "The Boss Didn't Say Good Morning" (and with what effect upon his staff!) and "Stroke of Genius," in which an ambitious freshwater college practically without a waterway, organized a crew and won the silver cup by application of the old adage, where there's a will there's a way. This last picture brought into play many books both on rowing and other school and college sports, and on the will to win.

In the field of science such short films as "Romance of Radium," lent special interest by the current best-selling biography "Madame Curie;" and in travel, the beautifully photographed "Glimpses of Austria," of tragic interest through recent political happenings, are both highly appropriate for library cooperation.

A WELL designed short, with logical sequence of events, will stick in the memory as long as, or perhaps longer than many a full length feature. And how infinitely more attractive than a long secondary feature on the exhausting "double bill!" Like the boy in a California high school, "we hate to sit through a long picture we don't like before we can see the picture we came to see." But a clear cut, crisp short subject will whet the appetite, awaken interest while attention is still fresh, and send the spectator straight to books for "more about it."

To quote a recent letter "It is reasonable to believe that movie audiences seeing any of these shorts may become sufficiently interested in the subject to pursue it further through the medium of books available at the library. A method of suggesting to them the library's facilities while the matter is fresh in their minds should result in many new library users." Assuredly this is true, and if producers and exhibitors will continue the work now begun by making stills available for short subjects, will advertise these shorts in the newspapers, and book them in series, and will see that library placards or displays and bookmarks are featured in their theatre lobbies as well as at the libraries, then there is no reason that extensive cooperation between libraries and appropriate short subjects should not become habitual practice. The moment is now, with schools and libraries wholeheartedly studying and following films, for producers and exhibitors to begin organizing their short subject activities — the result should be stupendous educationally, in science, history, travel, current news, and in sheer memorable entertainment. This is the long and short of it.

This door is open to exhibitors who seek cooperation in announcing the showing of educationally worthwhile shorts to the vast reading public.

The accompanying article is an abstract of an address delivered by Arthur H. DeBra, of the Motion Picture Producers and Distributors of America, Inc., before the Columbia University Motion Picture Class conducted by John E. Abbott, Director of the Museum of Modern Art Film Library. (ED.)

SHORTS AND THEIR Dramatic Future

by Arthur DeBra

THE DRAMATIC short subject has a great future. It offers the artist and artisan a greater opportunity than any motion picture form. The reasons are fairly obvious. But perhaps it is a good thing, when one wants to gaze a little into the future, to use the past as the crystal ball from which to derive a prophecy.

As time goes, the motion picture is young; its beginning was within the experience of today's adult. Yet we are apt to forget that the first motion picture, the first dramatic motion picture, was a short short story of "The Great Train Robbery." In his chronological history of the motion picture, Mr. L. H. Mitchell gives this terse but vivid description of the first dramatic short under the date of 1903:

> *1903. Edwin S. Porter, an Edison Cameraman who had observed the public response to thrill scenes, got the idea of stringing a collection of such scenes on a thread of story. The result was "The Life of an American Fireman," the first serious attempt to picture on the screen a realistic story. It was a marked success, and Porter was fired with ambition to make a train story. The result was "The Great Train Robbery," one reel in length, with a sustained, suspenseful plot. It was a sensation, and the beginning of the "story picture" as we know it on the screen of today. The camera had learned the art of narration.*

It was inevitable, it was right no doubt, that from this moment on the goal of every American producer was to expand the "story picture" into ever bigger, ever longer, more colossal form. Even earlier Enoch Rector had made an 11,000 foot film of the James Corbett-Bob Fitzsimmons prize fight. A few years later, in 1912, Mr. Adolph Zukor had brought to America the four-reel picture, "Queen Elizabeth," featuring Sarah Bernhardt, with the ambitious hope that it might provide entertainment that could compete with the attraction of the speaking stage. And it was only three years later that "The Clansman," D. W. Griffith's photoplay which we know as "The Birth of a Nation," appeared to set the pattern for all the major production effort, since. No one regrets this process of evolution. The foliage of a beautiful tree often destroys the grass beneath it; it is regrettable that the photoplay should have so overshadowed the dramatic short subject that it never had an opportunity for complete development, at least not as yet.

As trappings for the photoplay, we have had short subjects in profusion. In fact it may well be that the two-reel comedy, the scenic and the travelogue, the news reel that preceded them, and more recently the sports reel, the musical short, and the variety of expository short subjects would not have been so widely explored or fully exploited if the dramatic short subject had taken the place in motion picture entertainment that the short story has, from the beginning, held in the realm of fiction.

The history of the development of literature, with this one exception, closely parallels the history of motion pictures. Short stories and one-act plays were the progenitors of the novel and the legitimate drama as we know it. Boccaccio wrote his short stories in the thirteen hundreds. The first English novel did not put in its appearance until the beginning of the eighteenth century. With the coming of the novel, however, the short story lost neither in reader prestige nor identity nor importance in the field of literature.

The difference in development is not due to any inherent disparity between the two art forms, between the motion picture and literature. It resulted from the manner of consumption. It was not planned. It was dictated by the exigencies of the motion picture program. Sometime, quite early in the history of exhibition and more largely as a result of consumer convenience than as precedent from any other entertainment field, the motion picture theatre either adopted or had imposed on it the practice of running two shows after dinner. Economically it was a sound practice. What influence it may have had upon the development of the motion picture art must be a conjecture. It is only certain that it fixed the length of the American motion picture program at two hours.

For many years that was a boon to the short subject. Trial and error had quite definitely determined the ideal length of the American photoplay at approximately 8,000 feet. This may be argued but the box office record is there to support the thesis; longer and shorter photoplays have not as a rule been successful. There remained forty minutes for shorts.

WE ARE NOT here concerned with the genesis of dual features, unless it be to refer to double billing as the epitaph of the short subject. As such it has largely destroyed the proving ground in which so much research of value to the industry as a whole had been done; many of our stars, much of our production technique, the development of sound motion picture story formuli arrived via the route of the short subject. This post-mortem of the dramatic short, of course, excludes from consideration that recent production in the short subject field designed specifically to provide the public with entertainment indicated by the increasing number of "no's" in each successive poll on double billing.

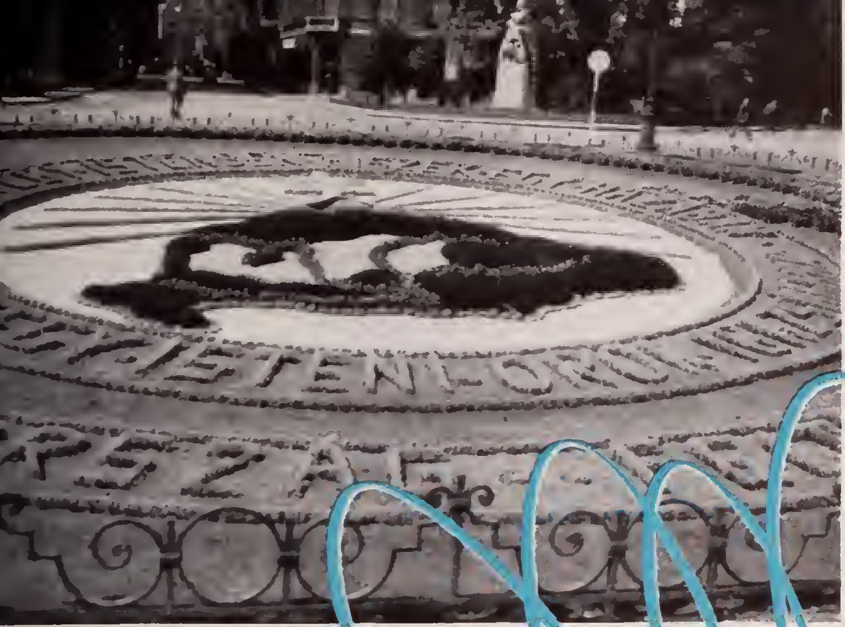
The public did not adopt the dual feature. Competition between the various theatre-runs imposed it on motion picture audiences. Once imposed, audience reaction to it was divided between those who have the capacity to visualize a one feature program with attractive dramatic short subjects and those who, lacking the ability to visualize what the short subject might be, voted on the basis of some hurriedly made, oftentimes, entertainment-deficient short subjects which they have seen currently sandwiched between two photoplays. Because the latter were more vocal, a legend of public preference for a two-photoplay program took root and grew.

The production facilities of the studios were taxed to the limit to produce enough feature pictures to go 'round. You have but to multiply 700 feature pictures, the approximate number that the American market now requires, by the number of years that we have had double billing to get a notion of the rate at which story sources are being exhausted. The writing of more originals, the extensive use of Broadway plays, even the revival of older pictures have not sufficed to lessen materially the competition between producers for photoplay source material.

Out of this situation has come a very interesting development. Almost every producer has at some time tried his hand at evolving a photoplay from a short story. The great reservoir of short story material, a practically unworked mine rich in possibilities for the motion picture, has been and continues a temptation for prospectors. Few of these efforts have been successful; I know of no more than three or four great box office features evolved from short stories. The reason is not to be sought in any failure of the producer to develop interesting, entertaining, dramatic material with which to supplement the action of the short story; it is because of fundamental differences in the structure of the short story and the novel — the structure of the short subject and the photoplay.

In the industry we have a facile way of defining the short subject: a short subject is a film 2,000 feet or less in length. A ready definition is not always a virtue. In this instance it has tended to obscure the true nature of the short dramatic motion picture. Shorts are shorts, in the trade, and as such they go into the motion picture

(continued on page 14)



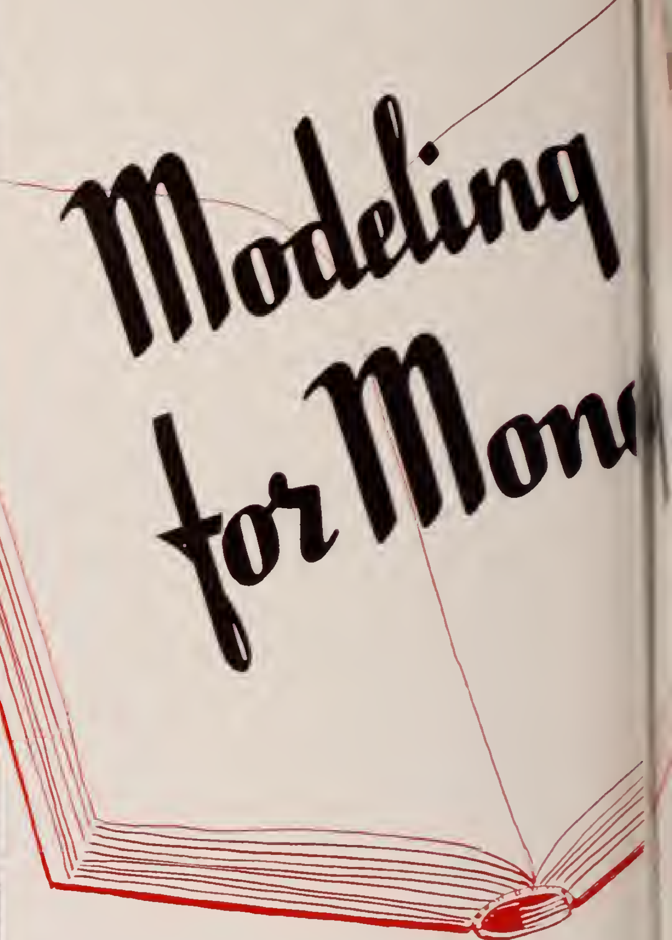
BEAUTIFUL BUDAPEST

It is doubtful if James A. Fitzpatrick is aware of his potentialities as an international peace-maker. Yet, a person who can invade a continent unsettled by the threat of imminent strife, and film the sheer and age-old beauty of its various countries, certainly contributes something, if only a hesitating moment, toward persuading mankind to think twice before disturbing this historic beauty.

In his latest Traveltalk, "Beautiful Budapest," soon to be released by Metro-Goldwyn-Mayer, he has taken his color camera to the capital of Hungary, catching the amazing scenic beauty of the city. Among the well-known places pictured is Liberty Square, with a map of the country made of flowers, showing Hungary as it is today and its size during the ascendency of the powerful Austro-Hungarian empire. Other historical places to be seen in the film include Budapest's famous Chain Bridge, the Royal Palace, the oudoor cafés, for which the city is noted, Coronation Church and the thermal grotto on Margarets Island

Pete Smith peeps behind the scenes of the most glamorous profession outside of Hollywood...a camera's-eye view of the gorgeous gals who adorn the ads and covers of the magazines...presenting "Miss Perfection" who Pete figures has the most perfect feminine figure.

THE SHORT OF THE MONTH



Modeling for Mon

WHAT'S WRONG WITH THIS PICTURE?

SHADES OF Venus De Milo! That man Pete Smith, who has dibbled and dabbled in everything you can think of, is now meddling with that ethereal quality, beauty. For hundreds of years people were content to accept the Venus as the eternal ideal, the epitome of perfection, never giving thought to the fact that changing times and changing tastes would affect the status of perfect femininity in the opinion of the most qualified judges.

But Pete, the one-man trouble stirrer-upper, is on the job again, this time discoursing upon a saga of forms and shapes in his latest Specialty for Metro-Goldwyn-Mayer, "Modeling For Money."

Between Pete's wisecracks, by dint of consistent effort, Mary Oakes, who, with Mauri Grashin, adapted the script from the book of the same name, has managed to get a serious word in edgewise on the whys and wherefors of modeling as a profession. A celebrated model in her own right, (John Robert Powers sent her to Hollywood for a Walter Wanger picture) Miss Oakes would like to explain just why it is that each year Hollywood brings to motion pictures several famous and beautiful models and each year these celebrated beauties usu-

ally return to their business of modeling, leaving the film city quietly after a few months of trial and error.

"Beauty is one thing. Acting is another," says Miss Oakes. "Acting is a profession that must be learned, just as modeling is a profession. I would risk a good-sized wager that if some of Hollywood's top-flight stars were to go to New York unknown and attempt to become advertising models, ninety per cent of them would fail.

"But that is not the only reason why professional models who go to Hollywood leave it without stardom. In New York, in their own profession, they amount to something. In Hollywood, they immediately become just beautiful girls. Their own profession is a good one and most of the girls haven't the patience to start all over again and learn another vocation. As photographic subjects, their qualities cannot be disputed. They have grace, personality and charm or they could not be good models. In the silent picture days most of them would have remained in pictures and undoubtedly many would have become stars. But speaking dialogue requires training and time.

"There are two hundred first-class models in New York. There are several thousand beautiful girls in Hollywood. Obviously the odds are better by far than in motion pictures. Then, too, while some models get famous for a year and then disappear, many last for as many as ten years. So why should these girls, who have a potential career of about a decade, toss it over for a very doubtful and certainly shorter one in motion pictures."

Be all this as it may, when Pete Smith sent out the call for beautiful and shapely girls, there were plenty of professional models among the bevy of young hopefuls who waited at the door. Somehow Pete managed to interview as many as 500 young ladies, but the one who was chosen as "Miss Perfection of 1938" was a lass whom he observed bathing in a pool at the Lone Palm hotel in Palm Springs. A newcomer to pictures, she is Dorothy Belle Dugan, a socialite of Los Angeles.

The well-known American artist, McClelland Barclay, and the noted Hollywood fashion authority, Adrian, both say that Miss Dugan has a perfect figure. And for the benefit of universal womanhood, here are her measurements:

Height	5 feet 6½	inches
Neck	12½	"
Bust	34	"
Waist	26	"
Hips	34	"
Thigh	20	"
Calf	13	"
Ankle	7½	"
Upper Arm	10	"
Forearm	9	"
Wrist	6	"

In "Modeling For Money" Miss Dugan joins a group of beauties which includes Lois Ward, professional model from New York, Diane Rochelle, whose real name is Margaret Roach, daughter of film mogul Hal Roach; Frances McInerny, discovered as an extra by Joan Crawford while working in "Mannequin," and Louise Small who was Miss America of 1934.

In the exposition of the art of modeling and wearing clothes, the film starts with the period of training and instruction through which every model must go. Using the typical "Smithian" dialogue to excellent advantage, the maestro of beauty takes up questions of body-rhythm, gestures, use of the hands, grace, and the art of posing.

Pete does plenty of explaining and seems to like his job, neglecting by no means the fine points of the posing beauties.

"Modeling For Money" was directed by David Miller and produced by Jack Chertok.

ABOVE: At the suggestion of Joan Crawford, who discovered her among the extras in "Mannequin", Frances MacInerney is given a featured role by Pete Smith.

Modeling for Money EXPLOITATION

Next to Hollywood's movie queens, no other type of feminine endeavor has the publicity allure of those beauteous creatures who grace the ads and covers of the magazines. Consequently, the modeling profession has come to rival Hollywood as an intriguing career for women — and the fact that less is known about it makes public interest in the modeling business the more intense. All of which spells BOX-OFFICE in capital letters for "Modeling For Money."

From a publicity standpoint, the fact that "Miss Perfection" in this picture has been set up by Hollywood as the perfect feminine figure provides a sure-fire opportunity for good newspaper art. A special set of publicity stills for newspaper use is available at your M-G-M Exchange.

A contest, in cooperation with your newspaper, to find a local "Miss Perfection," whose figure comes closest to Dorothy Belle Dugan's measurements is an obvious tieup for your picture and one that will provide plenty of decorative art for the paper. A committee of local artists judging entrants on your stage will provide added impetus at your boxoffice.

Another variation of this idea might be to hold a contest for the benefit of local girls who aspire to become models. Judging in this case would be based on grace, carriage, poise and personality rather than figure alone. As prizes, offer a week's employment as a model by one or several stores at a stipulated salary. The stores can cash in on the publicity build-up these winners will receive by using them to model merchandise in their store and for their ads. A new Spring wardrobe might be offered as an additional prize.

As an added incentive to entrants in either or both contests mentioned above, arrangements have been made with a prominent New York model agency, Screen and Fashion Blue Book, Inc., to consider winners of all local contests for possible employment. Photos of winners should be submitted direct to SHORTS STORY magazine, where they will be turned over to the judging committee to represent the model agency, which is composed of noted artists, James Montgomery Flagg, McClelland Barclay and John Held, Jr. It should be made clear that no entrants will be offered employment unless good modeling types are found by the judges among the photographs submitted.

Another national tieup has been made with B.V.D. swim suits, which are worn by all models appearing in the picture. The newspaper ad reproduced here has been supplied by the B.V.D. Corporation to all dealers throughout the country with the suggestion that they use it in connection with local showings. (Additional mats of this ad are available gratis at your M-G-M Exchange.) The B.V.D. Corporation has also advised their dealers to cooperate in local contests by offering winners their choice of any B.V.D. swim suit as an additional prize.

Here's a natural B.V.D. stunt which will attract plenty of attention for your film and will result in direct sales for the store. Get one of your largest department stores to station a corps of attractive girls attired in "their B.V.D.'s" at various points throughout the store to distribute printed reproductions of the ad mat referred to above. For newspaper art, this delegation of girls might be photographed visiting your Mayor for the double purpose of heralding the approach of the swimming season and to invite him to a showing of your picture.

For purpose of ballyhoo, these girls would attract no end of attention if your local police regulations will permit their walking through downtown streets attired only in bathing suits.

A B.V.D. Swim Suit Revue, with local beauties modeling new season styles on the stage or in the foyer of your theatre is another tieup that has direct merchandising value for the store plus a definite boxoffice advantage for you. The cooperating store will, of course, use newspaper space to announce the event. This revue might be enlarged to include a showing of all types of new season apparel.

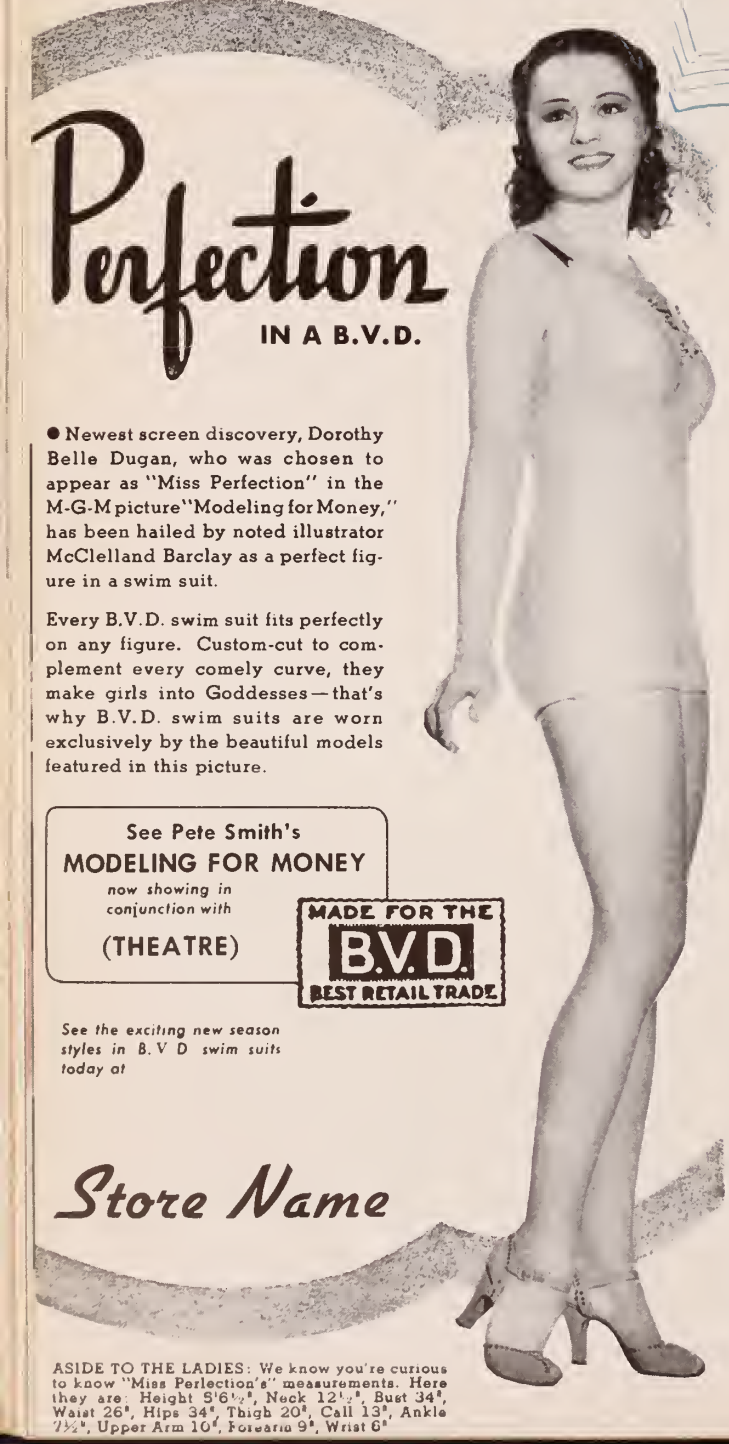
A preview of your picture as a "lesson from Hollywood" for a group of local members of the modeling profession should result in enough comments for a newspaper feature story and would provide another opportunity for good newspaper art.

With the modeling profession becoming recognized as a new career for modern women, perhaps you can arrange for a screening of "Modeling For Money" in the classroom of an exclusive girls' finishing school. Even in a public school, this is a stunt that is bound to interest your newspapers.

As a mutually beneficial window tieup, a department store can cooperate with your showing by featuring a window in which a live model will demonstrate new fashions in footwear, hosiery, etc. A contest angle might be added by inviting candid camera enthusiasts to shoot pictures of the model, with guest tickets offered for the best photos turned in at the store.

For an attention-getting lobby stunt, display a silhouette figure cut to the exact measurements of "Miss Perfection," with an open offer to admit free every woman who can fit themselves perfectly into the opening.

"Modeling For Money" is an adaptation of the book of the same name, published by Greenberg, which appeared in the best-seller lists a year ago. Timed with the release of the picture, the publisher has brought out a new low-priced photoplay edition which is now on sale throughout the country. Contact your book dealers immediately for coop ad and window tieups.



Perfection

IN A B.V.D.

● Newest screen discovery, Dorothy Belle Dugan, who was chosen to appear as "Miss Perfection" in the M-G-M picture "Modeling for Money," has been hailed by noted illustrator McClelland Barclay as a perfect figure in a swim suit.

Every B.V.D. swim suit fits perfectly on any figure. Custom-cut to complement every comely curve, they make girls into Goddesses — that's why B.V.D. swim suits are worn exclusively by the beautiful models featured in this picture.

See Pete Smith's
MODELING FOR MONEY
now showing in
conjunction with
(THEATRE)

MADE FOR THE
B.V.D.
BEST RETAIL TRADE

See the exciting new season styles in B.V D swim suits today at

Store Name

ASIDE TO THE LADIES: We know you're curious to know "Miss Perfection's" measurements. Here they are: Height 5'6½", Neck 12½", Bust 34", Waist 26", Hips 34", Thigh 20", Calf 13", Ankle 7½", Upper Arm 10", Forearm 9", Wrist 6"

"COME ACROSS"

Fugitives from the G-Men . . . they tried to buy a get-away...but learned that Crime Does Not Pay—in mere money.

IN BRINGING "Come Across," twentieth edition of Metro-Goldwyn-Mayer's "Crime Does Not Pay" series to the screen, Producer Jack Chertok spared neither time nor effort to make it even more realistic than "Torture Money," winner of the 1937 Academy Award for the best two-reel motion picture.

One of the severest dust storms ever to hit Hollywood was created on the studio back lot for the picture. A crew of fifty men operating six airplane engines, four high-geared automobile motors and eighteen wind machines were used to blow 325 pounds of Fuller's earth in creating the storm.

For the "chase shots" more than five miles of streets of towns near the studio were photographed.

"Come Across," which is a case history of a bank robber mob, begins with "Canarsie" and his gang planning what they consider an easy job. It is to rob a small independent bank.

Plans completed they rob the Corn Counties Bank of $20,000 in bonds. The bank guard is killed. Investigating the job, the Federal Bureau of Investigation discovers the gun that killed the guard was stolen from an armory, thus making the hold-up a Federal case.

Meantime Canarsie sells the bonds to an underworld "fence" for $3,000 cash. On his way back to the hide-out he is tipped off that the G-men have discovered their place. He phones the others to meet him in town. Making a getaway, one of the gang is killed.

Worried, they move to a hideaway hotel where they pay $500 a day for protection. This lasts but a week when the G-men again locate them but miss them by half an hour.

The gang, now desperate, drives to a fishing camp, miles from the nearest town, and rents a small cottage. The police trail them, surround the cottage and capture the whole gang, except Canarsie and his girl friend, who happen to be fishing.

The two, hearing shots, take to the road. Canarsie knows a pal in Duluth, who he believes will hide them, but Al, the pal, isn't so glad to see them. But he permits them to hide in the basement for $1,000. Al demands more money and when Canarsie explains he is broke Al phones for the police. Canarsie and his girl are captured.

Featured in the picture are Bernard Nedell, Donald Douglas, Bernadine Hayes and Rita LaRoy. Harold Bucquet, whose skilful direction was largely responsible for the success of "Torture Money," directed. John C. Higgins wrote the story.

"THE FORGOTTEN STEP"

His was to be the perfect crime . . . but he had not counted on the earliest snowfall in 26 years . . . and that cost him his life.

THOUSANDS of potential criminals have planned the perfect crime. Few have successfully carried it out. A great deal of fiction has been written around this theme but the average author, even in flights of wildest imagination, could never conceive a more fantastic scheme than one actually planned and almost committed by an American in France in the year 1875.

The fourth of commentator John Nesbitt's featurettes, "The Forgotten Step," filmed at Metro-Goldwyn-Mayer, tells the true story of Lincoln Chandler whose fortune was wiped out in a stock market crash. Rather than give up his luxurious mode of life he decides to commit one of the most dastardly crimes that has ever come to light. Insuring his art treasures for six times their actual value, he has them crated for shipment to America. He fills one of the boxes with an explosive powerful enough to sink a ship, and into it he puts a clockwork, timed to go off when the ship is in mid-ocean.

Without regard for the hundreds of lives that will be sacrificed, Chandler cunningly prepares every detail. There seems to be no possibility of a slip-up. Yet, as in almost every case, his plan is foiled, not by man but by a greater power. This particular part of France, it seems, experiences the earliest snowfall in twenty-six years and the wagon which carries the art treasures to the ship is delayed, arriving just as it is about to sail. Chandler rushes down to tell the draymen to hurry but the wagon skids, hurling most of its load to the ground. The barrel of explosives crashes near him and explodes.

Thus, because of an unusually early snowfall, another "perfect crime" was brought to light.

Monty Woolley, who recently played in "The Girl of the Golden West," plays the role of Lincoln Chandler. Leslie Fenton directed and Jack Chertok produced. In addition to his work as narrator, John Nesbitt also adapted the story for the screen.

SHORTS AND THEIR Dramatic Future

"hopper" without great regard to their identity. Thus robbed of personality, they have more or less lost caste.

The short subject, as the counterpart of the short story in literature, is still waiting for recognition.

Its form, it seems to me, is clearly definable. If you consider for a moment the two-reel short subject presented to you ("The Elegy"), you will realize that its most distinguishing characteristic is unity, that is, unity of time, of place and of idea. Even the antiquity of its technique — which now makes you laugh where its audiences wept — could not obscure this; its silence only served to remind you that there is an art of motion picture appreciation which is quite as important as the art of motion picture production; you have lost the art of appreciating motion picture pantomime. This unity is important.

In "The Elegy," you are presented with a cast and an incident; everything that follows is in sequence, is inevitable, and the scenes are contiguous. A policeman tips over a pot of flowers on a vender's stand. Asked to pay for it, he is angered. He vents his wrath on everyone with whom he comes in contact. From the outset you are certain that a catastrophe will result; the suspense developed is real and prolonged. The crippled musician's dog is killed; the little cripple dies; the policeman's attempt at restitution is only partially effective; the cultural pattern is satisfied by his grief; the denouement is the inevitable funeral with its lilies. Such is the simplicity and directness of the proper plot of the dramatic short story or short subject.

The world's best detective stories are "shorts." For every novel that has achieved the honor to be called a classic, there are five short stories which have survived the reader interest of the generation in which they were written. For every novel read today, countless short stories are consumed. Released from its bondage of an artificial 2,000 feet, short motion pictures developed naturally, in their natural length, from the world's great short stories could become the most popular feature of our motion picture program.

Perhaps the dramatic short motion picture as a personality in the commercial motion picture theatre will evolve from amateur production. Current showings of amateurs' work gives promise that this may be true. That would constitute no precedent; in all fields of endeavor the amateur has pressed the professional to new achievement and in turn become professional himself. I recommend the dramatic short subject to you as a lucrative playground for your endeavor.

The industry will presently be needing dramatic short subjects. Some of them will be three and four reels in length. We have always had the talent but only during the past year or two has there been the vision and courage to produce dramatic short subjects of good quality. Even yet most of the producers feel that the story material for these short subjects must have a historical or biographical background. Still they reflect progress in the right direction. It is to be hoped that what was an auspicious beginning, "The Great Train Robbery," may yet develop into a fine art of camera short story telling.

Surf HEROES

Heave-ho on the life-line as Pete Smith rescues the life-guards... proving that those bronzed demi-gods are useful as well as ornamental.

BESIEGED BY the admiring attentions of the women and viewed with utter dismay by the men, those bronzed Adonises, the Lifeguards, are now in direct competition with the handsomest heroes of Hollywood.

Monarch of all they survey on the nation's bathing beaches, these too-perfect specimens who have long suffered the jests and jibes of vindictive males often do make themselves useful as well as ornamental.

Strangely enough it was Metro-Goldwyn-Mayer's ace narrator, Pete Smith, usually the first to find the humor in any man's occupation, who has discovered the serious side of the life saving profession. In his latest Specialty for M-G-M, "Surf Heroes," he presents not only the romance but also the heroism of the lads who guard millions of lives every summer.

"The modern lifeguard is a highly trained craftsman," says Smith. "He must be capable of making quick, intelligent decisions.

"Though an expert swimmer and in excellent condition he always wears a rubber torpedo, strong enough to support the weight of six people, when answering a rescue call."

Smith's cameraman films a lifeguard swimming to the aid of a drowning woman. He approaches her cautiously from the rear and before she can struggle he buckles the torpedo to her chest; then holding her by the back of the neck he starts for shore.

As waves break over them the guard puts his hand over her mouth. This is most important, for many times the boiling surf adds the fatal amount of water to the victim's lungs. At the water's edge others help the girl out and an inhalator is put into use. This apparatus not only breathes for the patient but injects oxygen into the lungs as well.

Guards also watch for accidents that might happen to any smaller floating crafts within a quarter mile of the shore.

Smith recreated such an accident for the picture. A small boat overturns. A dory is sent to the rescue. Sometimes the surf is too heavy for a dory and the breakers toss the boat toward shore. Such was the case this time, so paddleboards were used to speed the guard to the drowning occupants of the boat.

On carrying the victim back by board, the guard was careful to grasp his legs with his own, as once lost in the heavy surf there is only a slim chance of a partially drowned person ever being recovered alive.

Lifeguarding was not always so efficient, the picture shows. Years ago anyone, usually a beach bartender, officiated as lifeguard. He gave his services gratis, not from any sense of social duty, but to gain customers. A heroic rescue usually doubled his day's sale.

According to Smith, who gleaned his information from research books, many beach bartenders wore bathing suits instead of underwear and when a call for help came they merely removed their outer garments and rushed to the rescue.

Charles T. Trego wrote the story of "Surf Heroes" and also directed the picture.

Exploitation

LOCAL life-saving classes are conducted everywhere by the Red Cross. For mutual promotion purposes, let your newspaper invite class members to be their guests at a special showing of "Surf Heroes."

As a variation of the bathing beauty contest, which has long been a dependable newspaper space-getter, why not stage a contest to find the most handsome lifeguard at your local pools and beaches. Merchandise prizes can be easily arranged for in return for newspaper and lobby credit.

In connection with your showing of "Surf Heroes," invite an impartial committee to select the person who has performed the most courageous drowning rescue in your city and present him with a special Pete Smith medal.

An open offer to admit free during your showing of "Surf Heroes," everyone whose life has been saved from drowning is bound to result in worthwhile newspaper space for your film.

As a means of announcing your showing, tieup with local distributors of "Life-Savers," the candy mints, to sample their product on downtown streets with a tag or sticker attached reading "You'll appreciate a life-saver when you see Pete Smith's 'Surf Heroes,' etc."

Heroic story of Dr. Semmelweiss whose lifelong struggle to reduce deaths caused by childbirth cost him his sanity.

That Mothers Might LIVE!

EVERY CITY in every land prides itself upon the number of parks it provides for its residents; places where old men like to sun themselves, where tired business men like to pause for a moment and rest their turbulent minds, where mothers like to take their young children to bound and frolic amid the paths and trees. And in all of these parks, wherever they may be, monuments and statues are sure to be found, some recognizable as images of famous personages, others merely causing one to wonder what the person ever did to warrant perpetuation of his likeness in bronze and stone.

Many a mother must have stood with her little child before one of these monuments and read to the tot the inscription, Dr. Ignaz Philip Semmelweiss, and in the overwhelming majority of cases the name has meant nothing. Yet the man upon whose likeness they gazed might be considered responsible in no small degree for the fact that both mother and child were alive. For it was this Doctor Semmelweiss who discovered the cause and prevention of childbed fever, an infection known and dreaded through the ages as being directly responsible for the death of millions of mothers.

Now Metro-Goldwyn-Mayer has filmed the life of Doctor Semmelweiss in order that the general public may know the heroic story of his career. Titled "That Mother's Might Live," the one-reel subject is narrated by John Nesbitt, known to many through his radio program, "The Passing Parade."

The film begins in 1844 with Semmelweiss and Kolletschka as young doctors in a Vienna hospital. On their way to the maternity ward they meet and congratulate Karl, a young father.

The trio then visits Karl's wife, Elsa, and her baby. Shortly afterward Elsa dies of childbed fever. Semmelweiss then determines to devote his life to a study of the infection that killed more than one third of the maternity patients. Months of gruelling research prove nothing. Then, while dissecting a corpse, Kolletchska scratches his hand and dies from an infection. The symptoms are those of childbed fever.

Realizing that the doctors themselves were carrying the disease because of lack of sanitation, Semmelweiss, through persistency, gets permission to prove his theory. He insists that all doctors working on maternity cases sterilize their hands before examining patients. Deaths in the hospital are reduced by half, but instead of being acclaimed, Semmelweiss is dismissed because associate doctors are jealous.

Shunned by fellow physicians, he wages his battle against the disease alone. As a final effort to win recognition for his work he writes a treatise "The Prevention of Childbed Fever." Critics, however, overlook the book in their reviews which is enough to break the aging doctor in body and spirit. He dies soon thereafter in the Vienna Institution for the Insane. But inquisitive doctors in their insatiable thirst for knowledge at last discover his dust-covered book on library shelves. They study it, realize its merits and finally put into practice the reforms Semmelweiss advocated. 'Tis but one more story of posthumous recognition.

Sheppard Strudwick, a newcomer, makes his screen debut in "That Mothers Might Live," portraying the character Semmelweiss. Others in the cast are Leonard Penn, Mary Howard, Betty Rose Clark, Tom Rutherfurd, Edward Van Sloan and eighteen-day old Carol Kay Hartsock.

Fred Zinneman directed and Jack Chertok produced from a story written by an expert on medical development, Dr. Ryland Madison, of Stanford University. Herman Boxer prepared the screenplay.

Exploitation ☆ ☆ ☆

UTILIZING THE theme of your film — that sanitation saves lives, arrange with your largest drug store chains to feature during your engagement a special sale of of all manner of sanitation aids designed to safeguard health. Provide them with stills from "That Mothers Might Live" for tie-up ad and display purposes.

The story presented in your film will be of special interest to every doctor in your territory. Obtain a mailing list from your local medical association and send penny postcards announcing your showing. Also mention that a special telephone paging service will be in operation during this engagement.

"That Mothers Might Live" will be a source of inspiration to every student of medicine. As a publicity gesture, let your newspaper invite a local medical college to attend a special screening of your film as "guests" of the paper.

Another logical publicity angle for "That Mothers Might Live" would be a special screening, staged under newspaper auspices, for the staff of a leading maternity hospital. Their comments will make interesting newspaper copy — and seat-selling endorsements for you.

Because the showing of your film will stimulate interest in biographies of other heroes of medical science who have made similar contributions to the welfare of humanity, "That Mothers Might Live" offers a perfect opportunity for displays, bookmarks and other tieups with bookstores and public libraries.

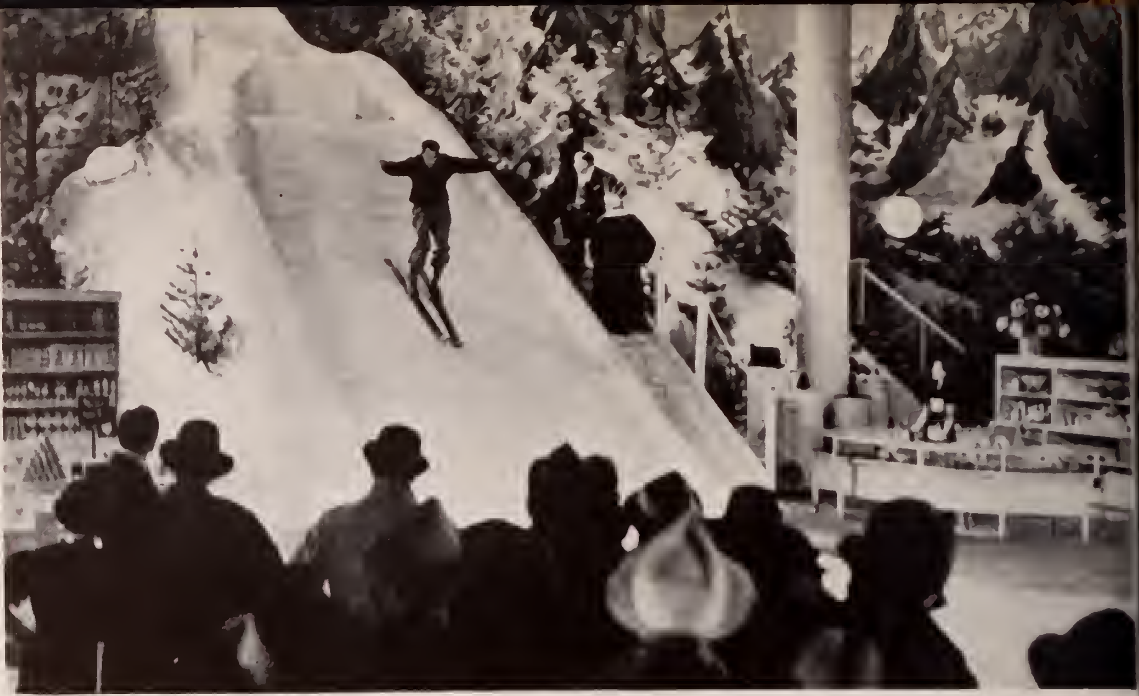
CAN YOU TIE THIS?

DON'T LET IT GET IN YOUR HAIR . . . advises Virginia Grey, if you aren't able to tie a perfect hair ribbon the first time. Once you learn how the effect will be well worth the effort. Miss Grey portrays a ribbon salesgirl in the Metro-Goldwyn-Mayer two-reel musical, "Snow Gets In Your Eyes."

RIBBONS ARE STYLISH FROM HEAD TO FOOT . . . continues the M-G-M starlet, demonstrating the added chic a little piece of ribbon gives plain pumps.

RIBBON, RIBBON EVERYWHERE...Here's a neat little trick. Ladies who sew can make a perfect pin holder by using a strip of ribbon tied to their dress. Miss Grey also shows how to adapt it for towel and napkin holders, practically and attractively.

SHE KNOWS ALL THE ANSWERS . . . When it comes to using ribbons Virginia knows at least fifty different ways. Here she adds a large ribbon sash to an afternoon tea frock, not only accenting the print dress but also adding to its style.



Snow gets in

Smile-A-Minute Musical Comedy Of Rhythm And Romance On An Indoor Ski Slide

ZOOMING ALONG a mountainside into the teeth of the wind, whizzing around trees, crests and knolls over the glazed ice with Mercurial speed, forty—fifty—sixty miles an hour — this is the thrill of the skier, this is the sport of human birds.

But it is not only the sports enthusiasts who have recognized the marvelous potentialities of skiing. Staid business men with girths they don't like to discuss, shrewd merchandisers whose only exercise consists of running up bank accounts have also taken to the sport. Thus has the tops in outdoor thrills come into the department store where skis, ski suits and all the accoutrements are vended. They have even gone so far as to build indoor slides to interest more people in the sport and teach them the secrets of the game.

And out of all this has emerged the theme and setting for the latest Metro-Goldwyn-Mayer musical, "Snow Gets In Your Eyes." The story begins in a department store where Tommy, June and Al work. Tommy, a sausage salesman, loves June, the ribbon clerk. But June has eyes only for Al, the ski instructor.

Al is a conceited braggart and continually loafs on the job, but Mr. Abercrombie, the floor manager, does nothing abount it because Al is ski jumping champion of the department store league, and the owner, Mr. Gibson, happens to have a weakness for all snow sports.

Determined to win June's favor, Tommy spends his evening learning to ski, hoping to enter the annual meet. But Mr. Abercrombie fires him the night before the meet

EXPLOITATION AND PUBLICITY STRIP

The special still set reproduced will serve admirably to illustrate tie-up ads with a local department store's ribbon department. They can also be used for publicity purposes as an interesting pictorial feature on newspaper woman's pages.

Your Eyes

for wasting the company's light. Since he must have a week's notice, Tommy is still eligible to enter the contest. He wins, retaining the ski jumping championship for the Gibson Department store. When Mr. Gibson discovers the reason Abercrombie fired him, Tommy is given the job of floor manager and Abercrombie is demoted to the position of porter. June finally comes to the realization that it is Tommy that she really loves.

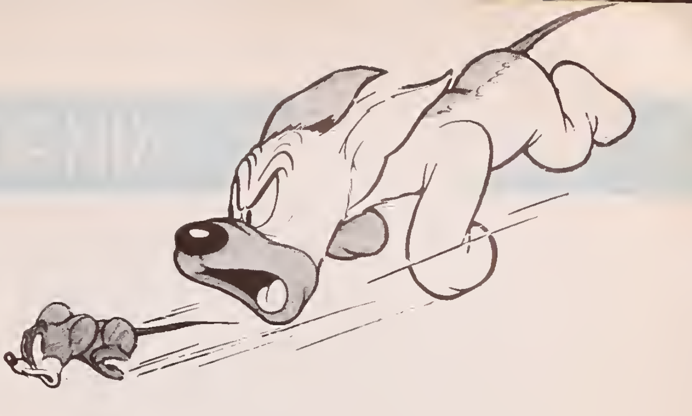
The largest indoor ski slide ever constructed was erected for "Snow Gets In Your Eyes," and some of the countries finest skiers, headed by Otto Steiner, ski coach at the University of Los Angeles and at Lake Arrowhead, appear in the film.

Virginia Grey, Roger Converse and Hudson Shottwell, all of whom have just completed assignments in "Test Pilot," are featured in the film which can also boast of three catchy new songs, "Snow Bound," "Rhythm Rascals" and "Harlem Yodel," written by Chet Forrest and Bob Wright who composed ""The Donkey Serenade" for "The Firefly." All the songs are cleverly woven into the plot and are sung by the cast.

"The Cats ano the Fiddle," "Rhythm Rascals" and "The Dandridge Sisters," all Negro entertainers, combine their talents to put "Harlem Yodel" over with a song and dance routine. Other important roles are played by Charles Judels, Chester Clutes, Oscar O'Shea and Jim Sutton.

Will Jason, former song writer, is the director of the film. He and Stanley Raugh wrote the story. Jack Chertok produced.

THE CAPTAIN AND THE KIDS



The Captain's Pup

TO THE LIST of animal actors who have won film fame, add now the name of Hamlet, the pup, who emerges as a new screen character in the fourth of Metro-Goldwyn-Mayer's new cartoon series, "The Captain and the Kids."

Hamlet, who makes his debut in "The Captain's Pup," threatens such flesh-and-blood rivals as Asta, the celebrated wire-haired terrier of the "Thin Man" series.

He is picked up by the tender-hearted Captain in a pet shop, after his price had been marked down from day to day without attracting customers. But the Captain, despite his mental images of Mama waiting at home with a rolling pin, took him home.

Mama, as anticipated, doesn't think so much of the "surprise." Her efforts to ban Hamlet from the house prove unavailing, however, when the Captain sneaks his pet in by various subterfuges and even takes him to bed. But mistaking the Captain's bare toes for a dangerous enemy, the pup attacks. The resultant fracas literally brings down the house and exiles Hamlet to the backyard.

Despite Hamlet's disgrace in his initial appearance, he now takes his place as a definite personality and member of the "Captain and the Kids" family, along with Hans, Fritz and the Inspector, and will reappear in forthcoming cartoons.

Poultry Pirates

WHAT WITH amateur and professional gardeners taking their hoes and rakes out of the cellar these days, perusing seed catalogues and incidentally boasting about their proclivities as sons of the soil, timely enough is the third in the series of Metro-Goldwyn-Mayer's "Captain and the Kids" cartoons, "Poultry Pirates."

The film concerns itself with the troubles of the Captain in keeping the chickens out of his newly planted garden. After chasing the fowls out, he falls asleep and dreams that the chickens are still annoying him. Catching one little chick, he spanks it, only to discover that it has a big brother — but really big! A terrific fight ensues in which the Captain could hardly be termed victorious. He soon awakens to find that there is really no giant chicken and, alas, that since his nap there is really no garden either — the chickens have seen to that.

Came the Brawn

THE PRESENT CLAMOR for realism in motion pictures has made its mark on the Our Gang youngsters of the Hal Roach lot — black and blue marks, to be exact.

In preparation for the new Our Gang subject, "Came The Brawn," the theme of which centers around a wrestling match, Director Gordon Douglas, the realist, decided to give his young supernumeraries a taste of the real thing. He took them to a professional wrestling bout at the Olympic Auditorium in Los Angeles where they absorbed some of the leg and arm bending tactics of the grunt and groan fraternity.

The lesson was too well learned, Douglas discovered, when the Gang decided to demonstrate their newly learned art for the benefit of Danny Dusek, well-known professional grappler and a visitor on the set.

Alfalfa, Spanky, Buckwheat and Porky flew into action all at the same time. Arm locks, toe holds, flying mares and the running broad jump in the Man-Mountain Dean manner were demonstrated time and again.

A cursory examination after the fray was enough to convince Director Douglas that

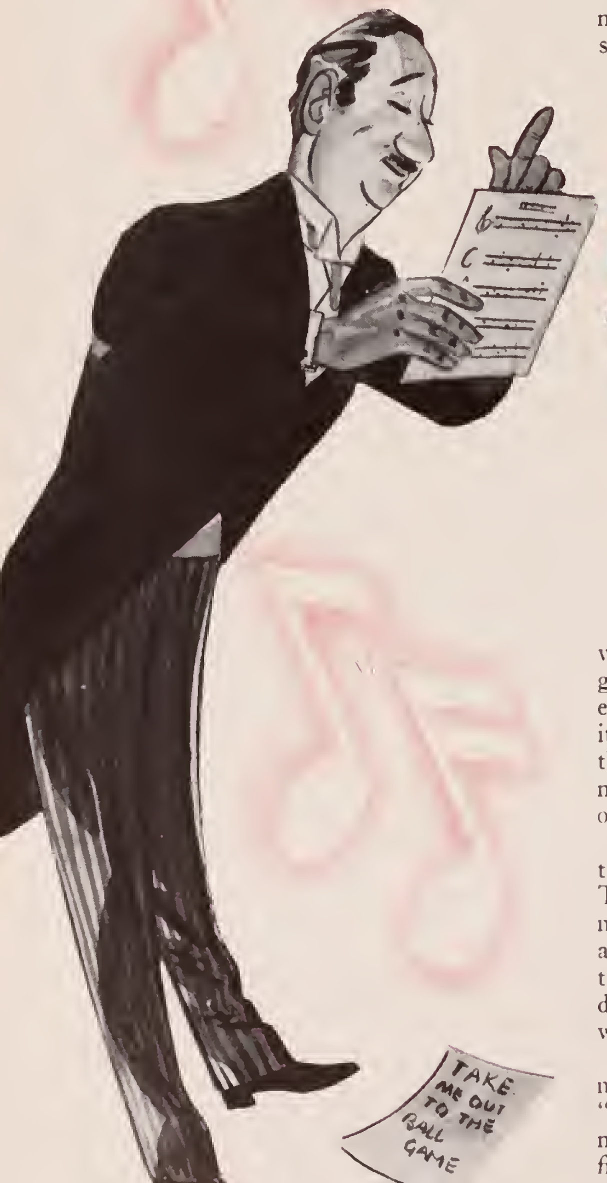
production would be held up a few days. Liniment was used freely that night.

"Came The Brawn" concerns itself with the fickle sweetheart, Darla Hood. She can't quite make up her mind whether she prefers a gentleman of the gentler sort or one of the rough and ready type. As a result of her indecisions, the tough guy, Butch, dresses in Fauntleroy clothes only to be spurned for the wrestler, Alfalfa.

Alfalfa is scheduled to grapple with little Waldo, billed as the Masked Marvel, but Butch, seeking revenge, puts on the mask and fights Alfalfa. Connivance on the part of referee Spanky and timekeepers, Porky and Buckwheat, results in Alfalfa emerging victorious but, flushed with victory, he turns to his love, only to discover her walking out with Waldo, murmuring her admiration for boys of refinement. Such are the trials and tribulations of puppy-love.

Music made SIMPLE by Robert Benchley

It's sympathy for a Symphony when B-Flat Benchley tries his hand as a music commentator...his classic attempt to explain classical music hits a new note in screen humor.


TAKE ME OUT TO THE BALL GAME

ROBERT BENCHLEY has turned his talents to a higher plane in the field of art. In fact, he is communing with the Muses. After advising "How To Sleep," "How To Vote," "How To Train A Dog" and many other debatable subjects, he is setting out to initiate those who don't know Tannhauser from Anheuser in the classic field of music. From his lips, via the screen, Mr. and Mrs. John Q. Public are now to hear "Music Made Simple."

The new Benchley short, the commentator seriously asserts, was born of his own burning desire that the public may better understand the art of Liszt and Beethoven, Verdi, Wagner and Schubert, to say nothing of Rachmaninoff, Debussy, Stravinski, Sibelius, Ravel and others of the great modernists.

He went to great pains and considerable expense in concert admissions and phonograph records, Benchley adds, and even promoted himself a job as commentator on a concert radio hour. This, he submits, is really doing his duty to his public.

Benchley, of course, is star as well as commentator and author of the new Metro-Goldwyn-Mayer short subject. He tells his audience of dutiful appreciation of music, and illustrates with different passages, interpreting their meaning.

There is a screamingly funny episode in which, after braving many reproachful glances from the sound engineer, Benchley even scares the microphone, which pulls in its head like a suddenly-startled turtle. But that doesn't abash the rotund purveyor of musical advice, who drags the microphone out of its lair and does to it what he will.

He tells the story of each musical selection, with lavish embroidery of detail. Though he may stumble over eight-syllabled musical terms, he makes it clear when the audience is about to hear a musical depiction of the birds and the bees. When this doesn't register he tries it in ten-syllabled words instead of eight.

His research into the subject may be a mystery, but his discussion of the composer "Zxmnhlpytwquacki" demonstrates that master's invention of the "three and a half finger movement" for the piano. Benchley makes them all laugh when he sits down at the piano, but he assures all and sundry that while his actions are modest his heart is really in his subject and the less said about his technique the better.

There is another episode between Benchley and that maestro of the orchestra, "Triquolmoptszxyt," who has temperamental outbreaks on the up beat of the sixth bar of a symphony. Benchley is able to cope with the situation, even to the pronunciation of the maestro's name. In fact, he doesn't pronounce it at all, but sneezes it.

His educational talk fills the microphone. The orchestra plays louder and louder trying to get a note in edgewise. Benchley raises his own sound level, but submits that one man, no matter how deeply he feels his art, can never summon up as much wind as the instruments of a full orchestra. But by this time the last words have been drowned out by the final note of the musicians, he feels that his duty is done, his audience enlightened, and may go forth with a true understanding of the arpeggios, seques, andantinos and pizzicatis that he went to so much trouble to master and to impart to a waiting world.

Perhaps in a mild way he's grieved that most of his audience was too busy laughing to absorb many of his gems of musical lore. But even this has a silver lining. The "swing" musicians don't have to worry about their jobs because of Benchley's musical erudition.

Exploitation ☆ ☆ ☆

EXHIBITORS can get extra space and extra attention for Benchley's inimitable dissertation on classical music by arranging to have "Music Made Simple" reviewed by the newspaper music critics.

Since Benchley deals with a radio announcer's problems in handling a program of "high brow" music, a special advance screening of your film for the staff announcers of local radio stations might make amusing feature copy for the newspapers. To add to its effectiveness, also include at this screening several particularly prominent local patrons of music, opera-goers, etc.

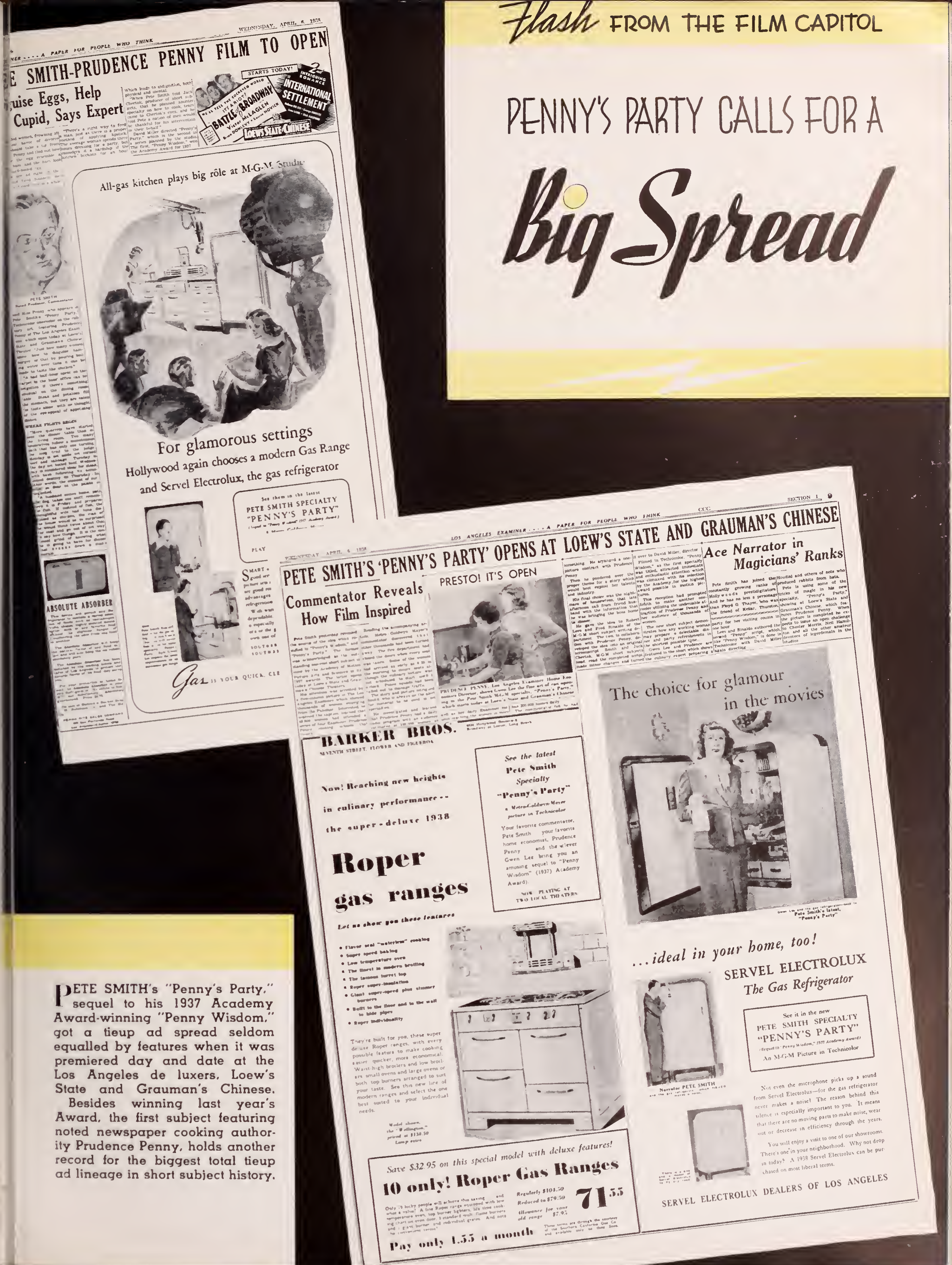
A radio tieup especially appropriate for "Music Made Simple" is the program of classic recordings which is presented as a contest with no announcement of the title and with guest tickets offered to the first so-many listeners who correctly identify the numbers played.

The title "Music Made Simple" is ideally suited for tieup ads on various musical instruments, radios, music schools, etc. Stills of Benchley playing the flute and the trombone are readily adaptable for tieup ad purposes and are included with the regular still set.

"Music Made Simple" also offers direct access to any number of music store tieups; window displays, announcements in packages and on sheet music counters, etc.

Flash FROM THE FILM CAPITOL

PENNY'S PARTY CALLS FOR A *Big Spread*



WEDNESDAY, APRIL 6, 1938

NER . . . . A PAPER FOR PEOPLE WHO THINK

E SMITH-PRUDENCE PENNY FILM TO OPEN

uise Eggs, Help Cupid, Says Expert

STARTS TODAY!

WE ALL TELL THE COCKEYED WORLD IT'S A RIOT! "BATTLE of BROADWAY" Victor McLAGLEN Brian DONLEVY • Louise HOVICK

2nd INTRIGUING ROMANCE "INTERNATIONAL SETTLEMENT"

LOEW'S STATE • CHINESE

All-gas kitchen plays big rôle at M-G-M Studio

For glamorous settings

Hollywood again chooses a modern Gas Range and Servel Electrolux, the gas refrigerator

See them in the latest PETE SMITH SPECIALTY "PENNY'S PARTY"

PLAY

Gas IS YOUR QUICK, CLE

PETE SMITH

ABSOLUTE ABSORBER

WEDNESDAY, APRIL 6, 1938

LOS ANGELES EXAMINER . . . . A PAPER FOR PEOPLE WHO THINK

SECTION 1 9

PETE SMITH'S 'PENNY'S PARTY' OPENS AT LOEW'S STATE AND GRAUMAN'S CHINESE

Commentator Reveals How Film Inspired

PRESTO! IT'S OPEN

Ace Narrator in Magicians' Ranks

BARKER BROS.

SEVENTH STREET, FLOWER AND FIGUEROA

Now! Reaching new heights in culinary performance -- the super-deluxe 1938

Roper gas ranges

Let us show you these features

- Flavor seal "waterless" cooking
- Super speed baking
- Low temperature oven
- The finest in modern broiling
- The famous turret top
- Roper super-insulation
- Giant super-speed plus simmer burners
- Built to the floor and to the wall to hide pipes
- Roper individuality

They're built for you, these super deluxe Roper ranges, with every possible feature to make cooking easier, quicker, more economical. Waist-high broilers and low broilers, small ovens and large ovens or both, top burners arranged to suit your taste. See this new line of modern ranges and select the one best suited to your individual needs.

See the latest **Pete Smith** *Specialty* **"Penny's Party"** *a Metro-Goldwyn-Mayer picture in Technicolor*

Your favorite commentator, Pete Smith, your favorite home economist, Prudence Penny, and the clever Gwen Lee bring you an amusing sequel to "Penny Wisdom" (1937 Academy Award).

NOW PLAYING AT TWO LOCAL THEATERS

Save $32.95 on this special model with deluxe features!

10 only! Roper Gas Ranges

Regularly $104.50
Reduced to $79.50
Allowance for your old range $7.95

71.55

Pay only 1.55 a month

The choice for glamour in the movies

Pete Smith's latest, "Penny's Party"

. . . ideal in your home, too!

SERVEL ELECTROLUX
The Gas Refrigerator

See it in the new PETE SMITH SPECIALTY "PENNY'S PARTY" (Sequel to "Penny Wisdom," 1937 Academy Award) An M-G-M Picture in Technicolor

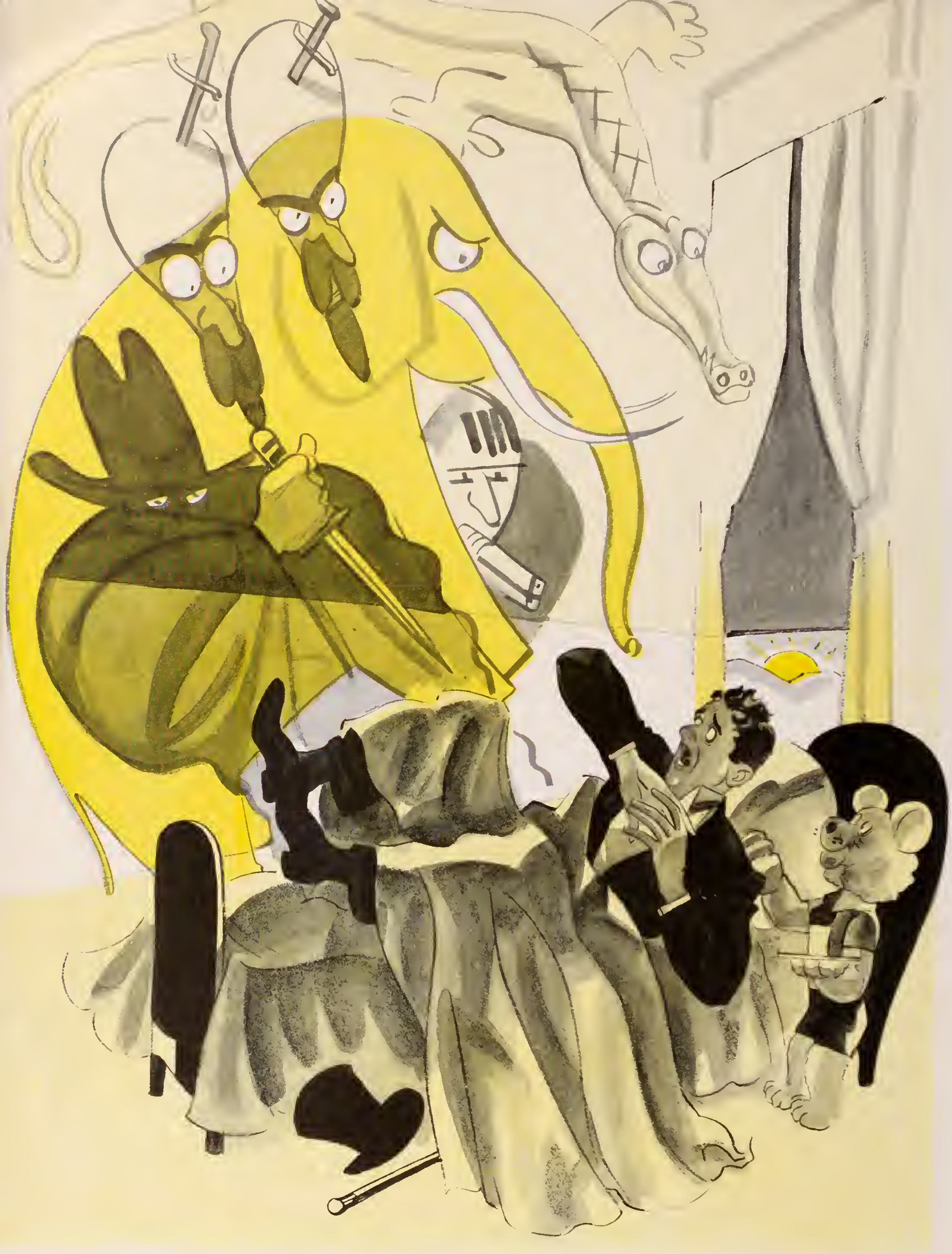
Narrator PETE SMITH

Not even the microphone picks up a sound from Servel Electrolux—for the gas refrigerator never makes a noise! The reason behind this silence is especially important to you. It means that there are no moving parts to make noise, wear out or decrease in efficiency through the years.

You will enjoy a visit to one of our showrooms. There's one in your neighborhood. Why not drop in today? A 1938 Servel Electrolux can be purchased on most liberal terms.

SERVEL ELECTROLUX DEALERS OF LOS ANGELES

PETE SMITH'S "Penny's Party," sequel to his 1937 Academy Award-winning "Penny Wisdom," got a tieup ad spread seldom equalled by features when it was premiered day and date at the Los Angeles de luxers, Loew's State and Grauman's Chinese. Besides winning last year's Award, the first subject featuring noted newspaper cooking authority Prudence Penny, holds another record for the biggest total tieup ad lineage in short subject history.



CAME THE DAWN...

Thanks to Leo, Junior's SHORTS STORY magazine, exhibitors everywhere are waking up to the realization that shorts can balance the books as well as the program and a new day is dawning for these little seat-filler-uppers. To patrons who suffer from seeing-double trouble, and to exhibitors whose bank nightmares have thrown them for a loss, little Leo offers both a short but certain cure.

MGM SHORT Story

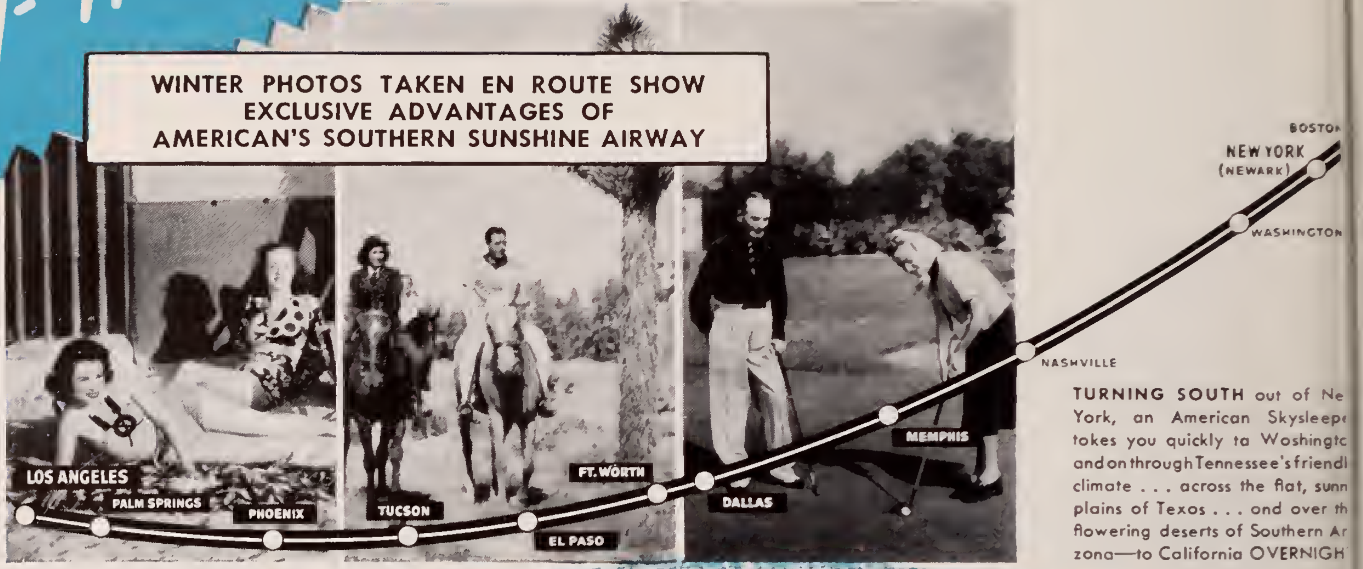
MARCH 1938

HOW TO FIGURE INCOME TAX

IN THIS ISSUE

Short Words by Major Bowes · 33,000,000 Plus · Double Muddle

Enjoy Extra
Pleasure with Extra
Revenue Derived from
M-G-M Shorts


WINTER PHOTOS TAKEN EN ROUTE SHOW
EXCLUSIVE ADVANTAGES OF
AMERICAN'S SOUTHERN SUNSHINE AIRWAY

TURNING SOUTH out of Ne
York, an American Skysleep
takes you quickly to Washingto
and on through Tennessee's friendl
climate . . . across the flat, sunn
plains of Texas . . . and over th
flowering deserts of Southern Ar
zona—to California OVERNIGH

ONE AIRLINE
takes you through Southern Sunshine
TO CALIFORNIA!

You sleep OVERNIGHT from winter to "summer" as your giant Skysleeper Flagship takes you to the Sun Country of Arizona and California

THE best that summer ever offered is just a few, pleasure-filled hours away . . . on American Airlines' nature-favored Southern Sunshine Route!

What a priceless time-saving this is for winter-weary vacationists now heeding the call of the Sun Country. They know the treasured value of each hour spent in this tonic land . . . this paradise of warm, wine-dry days and crisp, star-bright nights where winter is spelled J-U-N-E!

For them—and for you, too—it can be Southern Arizona or California tomorrow! No need to waste tedious days en route—when American crosses the United States overnight . . . and gives you *extra* days in this country where "Summer" spends the winter.

Skysleeper—Your Home Aloft

Flying American to the Sun Country makes the trip itself a new high in modern travel comfort. Your mighty Skysleeper Flagship soars smoothly through warm, southern skies . . . following a route whose average daytime winter temperature is 61.3°.

Aboard this luxury liner, a charming, efficient stewardess serves your delicious, full-course dinner and rousing breakfast with our compliments. And between meals, you soundly sleep away the hours in a soft berth—as wide as a twin bed—and awake, completely relaxed and refreshed . . . to greet the southern sunshine in the morning!

THE ONLY COMPLETE SLEEPE
PLANES THROUGH FROM NE
YORK TO LOS ANGELES. Th
American MERCURY leaves New-
ark 5:10 pm, arrives Los Angele
8:30 am; The SOUTHERNER leave
9:00 pm, arrives 12:59 pm. No
change of planes. Limited stops.
Stewardesses on every flight.

Another Record Year
For American Airlines

In 1937 American Airlines broke its own previous world's passenger record by carrying 300,571 people over 123 million passenger miles . . . or nearly one-third of the total passengers carried by all air lines in the United States.

FOR RESERVATIONS
CALL YOUR TRAVEL AGENT OR VANDERBILT 3-2580
Ticket Offices: 45 Vanderbilt Ave. and Rockefeller Center, 18 W. 49th St.

AMERICAN AIRLINES *Inc.*

SHORT SUBJECT SUPREMACY: This year again, M-G-M receives two of the Academy's four awards for the industry's best short subjects: Crime Does Not Pay, TORTURE MONEY; Pete Smith Specialty, PENNY WISDOM.

SHORTS

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AN EVENING ALONE 9
Robert Benchley

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Pete Smith Specialty

LA SAVATE 13
Pete Smith Specialty

THREE MEN IN A TUB 13
Our Gong

THE STORY OF DR. CARVER . . 14
Pete Smith Specialty

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MARCH 1938

SHORT STORY

EDITED BY
HERB MORGAN

EDITORIAL ADVISORY BOARD
Howard Dietz · S. F. Seadler
Howard Strickling · Oscar A. Doob

PUBLISHED AT 1540 BROADWAY
NEW YORK N. Y.

ENTIRE CONTENTS OF THIS PUBLICATION IS AVAILABLE FOR REPRODUCTION IN WHOLE, OR IN PART . . . ADDRESS ALL COMMUNICATIONS TO THE EDITOR

LEO JR'S LION-UP

A convenient index, for reference purposes, of short subjects which hove oppeored in previous issues

CRIME DOES NOT PAY

Give Till it Hurts — Exposing the fake charity racket. A gentleman, representing himself as a philanthropist, inveigles a doctor into a charity drive, makes a clean-up, but is finally apprehended. (20 mins.) *OCT.*

Behind the Criminal — An expose of the methods employed by the unscrupulous criminal lawyer, the underworld mouthpiece, who resorts to perjured testimony, false alibis, cajolery, and bribery to keep the public enemy at large. (21 mins.) *NOV.*

What Price Safety? — Detailing the building racket in which underworld barons have forced themselves into partnership with honest contractors, substituting inferior building materials to rake off huge profits at the expense of human life. (21 mins.) *JAN.-FEB.*

SPECIALS

Jimmie Fidler's Personality Parade — One of the cinema capital's favorite sons creates a motion picture album of 72 great stars. An inspired tribute to the Hollywood heroes of today and yesterday. (20 mins.) *DEC.*

The New Audioscopiks — Another adventure in third-dimensional photography, with Pete Smith commenting upon knife throwers, elephants, firemen, etc., who intimidate the audience. (8 mins.) *DEC.*

MUSICALS

Sunday Night at the Trocadero — Hollywood celebrities gather at this famous night spot, with entertainment by Connie Boswell and others. (20 mins.) *OCT.*

Our Gang Follies of 1938 — Alfalfa the "king of crooners," has a dream in which the various members of the Gang are seen in a lavish night club as famous entrepreneurs, singers, dancers and musicians. (21 mins). *DEC.*

The Canary Comes Across — A case of mistaken identity in which an innocent bystander gets thrown into jail just in time to help win a musical contest in inter-penitentiary competition. Cast includes Erik Rhodes, Virginia Grey, Maurice Black and Oscar O'Shea. (21 mins.) *DEC.*

Billy Rose's Casa Mañana Revue — (formerly titled "Theatre of Tomorrow") — A goodly portion of the spectacular extravaganza which Billy Rose conceived for the Fort Worth Texas centennial. Among those featured are Harriet Hector, Everett Marshall, The California Varsity Eight and the Stuart Morgan Dancers. *DEC.*

HISTORICAL MYSTERIES

The Man In the Barn — John Wilkes Booth, assassin of Lincoln, was supposed to have burned to death in a barn. A charred body was found. But was it Booth's? Facts accumulated through the years cast serious doubts upon the matter. (10 mins.) *NOV.*

The Ship That Died — Famed radio commentator, John Nesbitt, in his screen debut, tells the strange story of the sailing vessel, Mary Celeste, which was discovered adrift fourteen days after sailing without a soul on board. (10 mins.) *JAN.-FEB.*

Captain Kidd's Treasure — A story about the famed Captain Kidd. Casting serious doubt upon the legendary buried treasure and whether he was really a pirate; investigating the theory that he was an agent of the British government. (10 mins.) *JAN.-FEB.*

CAPT. AND THE KIDS

Cleaning House — In their initial screen appearance, the comic-strip characters, The Captain, Momma, the Inspector and Hans and Fritz are involved in the complexities of house cleaning. As usual the kids make life miserable for the Captain and the fadeout finds him doing the cleaning alone. (8 mins.) *DEC.*

PETE SMITH SPECIALTIES

Romance of Radium — Undoubtedly the biggest little picture in the history of Hollywood. An actual screen photo of radium, covering its entire history and scientific importance. (10 mins.) *OCT.*

Jungle Juveniles — A youngster wanders out into the "jungle" and meets two trained monkeys, leading to hilarious consequences. (9 mins.) *OCT.*

Friend Indeed — Heart-tugging story of a blind man and his dog. When the man is refused permission to keep his dog with him on a train he goes to Washington and pleads his case before the Interstate Commerce Commssion. The dog wins over the committee. (10 mins.) *NOV.*

Candid Cameramaniacs — Tracing the development of photography from the fourth century B.C., up through the period you laugh at in your family album, to the candid camera enthusiasts of the present day. Proving that the "addicts" have a place in society after all. (9 mins.) *NOV.*

Decathlon Champion — The story of how Glenn Morris, farm boy, thru sheer determination won the decathlon event in the 1936 Olympics, and the title, "World's Greatest Athlete." (10 mins.) *NOV.*

Three On A Rope — While three experts demonstrate the art of mountain climbing on Mount Baldy, Pete Smith narrates the hazards of the sport and a duffer shows what is liable to happen to the uninitiated. (10 mins.) *JAN.-FEB.*

Jungle Juveniles No. 2 — Further adventures of the monkeys, Shorty and Toughy and the child, Iggy, in which the monkeys find some hair tonic and go on a simian bender. (9 mins). *JAN.-FEB.*

MINIATURES

Rainbow Pass — One of the most curious events in the world, a Chinese theatrical performance, revealing how these peoples' imaginations are called into play to visualize scenery and properties never seen on the stage. (10 mins.) *OCT.*

What Do You Think? No. 2 — Involving the question of thought transference and communication with the dead, an actual case is presented in which a man, dead twenty years, is alleged to have prevented a murder. Carey Wilson is narrator. (10 mins.) *DEC.*

What Do You Think? No. 3 — Carey Wilson's further investigation into psychic phenomena in which, contrary to scientific plausibility, a violin recording shatters a glass and dissuades a suicide. (11 mins.) *JAN.-FEB.*

Stroke of Genius — Because of a project to widen their creek, an agricultural college goes in for crew racing. Project is called off but race isn't. A collegiate musical with Cecilia Parker, William Henry, Dean Jagger. (10 mins.) *JAN.-FEB.*

ROBERT BENCHLEY

Night at the Movies — Another adventure of Mr. Average Man Benchley, involving the problems of what movie to see, finding a seat, inability to see the screen and mistaking the exit door for the smoking room entrance. It all proves too much for Mr. B. (10 mins.) *NOV.*

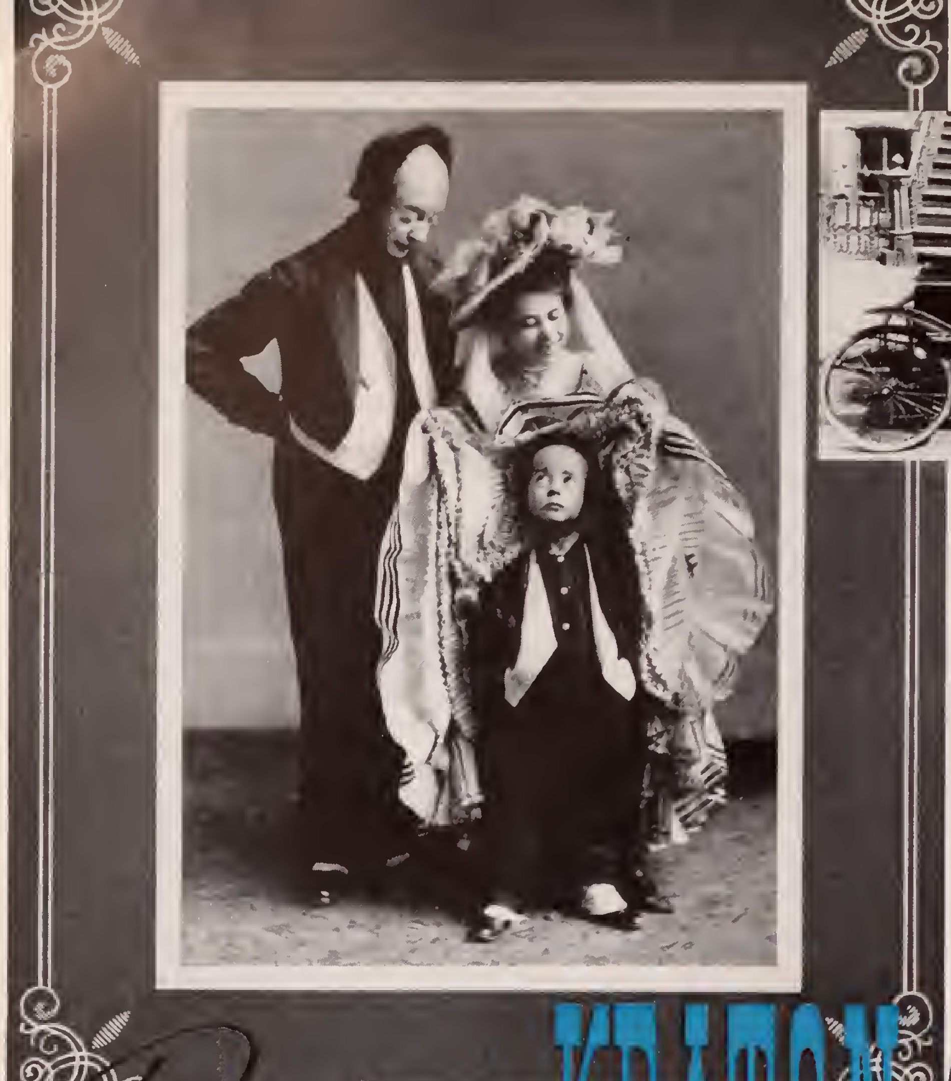
OUR GANG COMEDIES

Pigskin Palooka — Alfalfa is touted as a football star and plays with the Gang's team against a bunch of "toughies." Although never having played the game before, he unwittingly becomes the hero. (11 mins.) *NOV.*

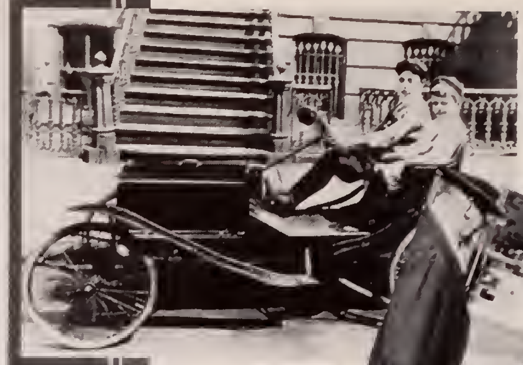
Mail and Female — Alfalfa is trapped in Darla's house and, in order to save his eligibility for the "He-Men Women Haters Club," dresses in Darla's clothes. All the "Haters" fall for the new "girl." (11 mins.) *NOV.*

FITZPATRICK TRAVELTALKS

Natural Wonders of the West — A scenic eyeful of America's beautiful far-West, including Grand Canyon, Bryce Canyon, the Black Hills of South Dakota and the gigantic Gutzom Borglum memorial being carved in Mount Rushmore. (9 mins.) *JAN.-FEB.*



Buster, at 13, takes little brother for a ride



Gags in hand, he invades Hollywood in 1917

Corporal Keaton, Rainbow Division, A. E. F.

Phoney soldier for an early picture role

Dead-pan KEATON laughs at last

BORN, SOME forty-one years ago, in Pickway, Kansas, to the vaudeville team of Joe and Myra Keaton, was one Joseph B. Jr., and almost before the ink was dry on his birth certificate, he was nicknamed, "Buster."

After three years of routine babyhood, young Buster acquired his train legs and started earning his livelihood as a tumbler in the act of "The Three Keatons."

Eighteen years of tumbling and our hero bounced into Hollywood, whence he embarked on his motion picture career, playing with Roscoe Arbuckle in "The Butcher Boy."

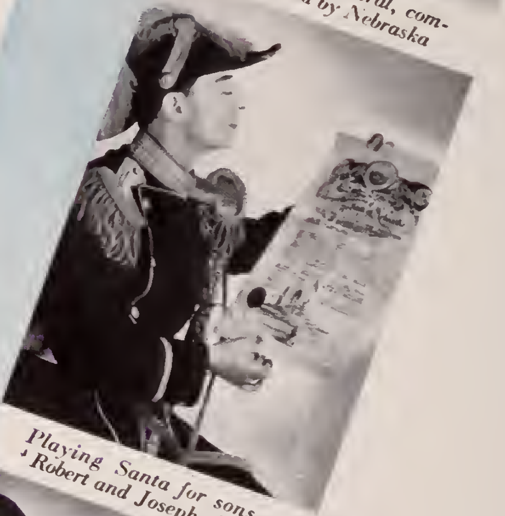
His career was temporarily halted when he heeded the call to the colors, and there followed an interlude in which young Keaton, as a corporal in the Rainbow division of the A.E.F., confined his tumbling art to the dodging of lethal pellets.

Back from the wars, the never smiling Buster again invaded Hollywood, and with picture after picture, began to cut his niche in the hall of cinema fame. One and two-reel comedies led to features and Buster reeled off such successes as "Battling Butler," "The Navigator," "The Cameraman" and "The General."

The Keaton rainbow finally described its arc and "dead-pan" Buster at last began to smile. Now he's laughing out loud because he has just been launched on a career as a director of short subjects for Metro-Goldwyn-Mayer with "Life in Sometown, U.S.A." his first assignment.

After more than twenty years in Hollywood, Buster still thinks that it is the greatest place in the world. He has been in every country in Europe and almost every town in the United States, but his ambition is to live, work and die where they make pictures.

Honorary Admiral, commissioned by Nebraska



Playing Santa for sons Robert and Joseph, Jr.

A FEW SHORT WORDS BY *Major Bowes*

● If I am asked to suggest a possible solution to the problem of the so-called double feature policy which is to the motion picture theatre what a spoiled apple is to a barrel of good ones, my answer is the short subject.

Of the many admitted disadvantages created by the double feature plan, perhaps its most serious fault lies in the fact that it violates the primary principles of Showmanship—that indefinable quality essential in the presentation of every form of entertainment. As various notes must be balanced and blended, contrasted and complemented, to produce music, so should different units of varied entertainment be carefully combined to provide the perfect theatre program. A variety of short subjects can supply the desired balance which is entirely lacking when two features are shown.

I personally enjoy short subjects and I have the greatest faith in their future. There is much material of literary and cultural value which is adaptable to the short medium and which cannot be as satisfactorily presented in feature pictures. When short subjects are freely used their quality and entertainment value will improve to the point where they may compare with features. I believe the double feature, or rather the second feature, will disappear in the same ratio as the short subject explores its opportunities. The public will warmly welcome the development and wide use of the short subject.

SHORTS STORY MAGAZINE GUEST EDITORIAL

DOUBLE FEATURE TODAY
HOLLYWOOD HOTEL
AND
BOY OF THE STREETS

"Goodbye, sweetheart—
don't forget to write."

DRAWINGS FROM CUE MAGAZINE

Double MUDDLE

IF YOU should want to strike up an acquaintance with the good-looking blonde sitting opposite, there is one topic today that never fails — well, practically never — in breaking the ice. Simply ask her what she thinks of double-features and the chances are she'll still be talking when it's way past her bedtime.

Prolific source of polite (?) conversation these days in drawing rooms and Automats, in smoking cars and Ladies Aid Society meetings, is the question to be or not to be in favor of double-features. In fact, opinion has lately become so sharply divided on this issue that it has been known to separate newlyweds — at least long enough for them to attend separate movie theatres.

A number of weeks ago, the editors of Cue magazine, a weekly publication devoted to the various forms of entertainment in New York City, opened a letter from a subscriber who sought to make public his private feelings about those deadly double-features. Little did the editors of Cue suspect, when they printed this seemingly feeble blast against the double-feature ogre, that an avalanche of similar epistles was to descend upon their heads — but immediately!

This apparently was the cue Cue's readers had been waiting for. By mail, by telephone and telegraph came literally thousands of complaints from long-suffering moviegoers who yipped and yammered and howled at the perplexed and by now somewhat embarrassed editors of Cue as though they themselves were to blame for the whole situation.

From that moment, it was double-trouble for the good editors of Cue. If New Yorkers, ordinarily blasé and indifferent toward the most vital matters, could become so het up about the double-feature situation, the Cue editors decided they could afford to get a bit het up about it themselves. And if all these long and painstaking letters had come to them voluntarily, they reasoned, what would happen if they really got behind the thing and put the question to a vote? Thus was born another double-feature poll which differed from its predecessors mainly in the fact that its origin was completely spontaneous.

Polls on the single- vs. double-feature question are by no means new. For several years now they have been cropping up under various auspices all over the country, and in virtually every case the double-feature giant has gone down for the count. Significant was the poll conducted back in 1935 by the Independent Theatres Protective Association of Wisconsin and Upper Michigan. The question presupposed that a continuation of the double-feature policy would mean an increase in admission prices. In spite of this, in the 45,000 ballots returned the vote was 4 to 1 in favor of singles; convincing the Association that addition of the second feature had failed to increase their business and that a concerted return to single feature programs would be best for all concerned

BY JEFF LIVINGSTON

One of the most extensive polls was conducted by Warner Brothers in May, 1936. Carrying their inquiry direct to the public with the cooperation of daily newspapers, radio commentators, high school and collegiate publications and scores of social and civic organizations, a cross section of opinion totaling 725,824 votes was registered in the Warner survey. Final tabulation showed that 157,073 favored the continuation of "doubles," and 568,751 — again a ratio of 4 to 1 — preferred a single feature program with good short subjects.

Reasons advanced by those opposing "doubles" in the Warner poll were given as follows:

1. A good picture is invariably coupled with a poor one, making it necessary to sit through the poor one in order to see the good one.
2. The double-bill's four hour or so show is too long for pleasure or convenience.
3. We like more shorts.
4. The pleasure of seeing a good picture is marred by the second one, which wipes out the memory of the first.
5. We dislike the manner in which conflicting types or classes of pictures are shown together.
6. The long double bill causes eye strain, headaches and fatigue.
7. If one picture is suitable for children, the second picture generally is not.

About a year after the Warner survey, the city of Chicago, through the joint sponsorship of various womens clubs, came through with one of the most decisive polls ever recorded, with a canvas of various groups and organizations showing an 8 to 1 preference for the single bill.

One of the most conclusive votes on the question came when an opinion-gathering effort on the part of Fortune magazine brought returns from about one percent of the total population. Said Fortune in reporting the results:

"A thorn in the side of the movie industry is the double-feature program which it is trying to eradicate as fast as it thinks the public is willing. To find out how willing the public is to go to a theatre to see one feature, plus whatever miscellaneous fare is offered, this question was asked, and the answers are conclusive enough: 'Which do you prefer, double features or one good feature and good shorts?'"

The results were: for doubles, 21.7%; for one feature and good shorts, 63.9%; the other 14.4% either had no preference or didn't go to the movies.

From the survey Fortune concluded that people of all kinds and conditions agree that they prefer single features, although the poor like double-features twice as much as the prosperous, presumably because they think they get more for their money.

One discordant note in the almost universal swing of opinion toward singles happened only a few months ago when St. Louis got truculent and wouldn't hop on the band wagon. For a reason as yet unexplained, in view of the general manifestation against doubles, a tabulation of votes in that city showed that 69% preferred the continuation of doubles.

Preference for singles was again expressed unmistakably this past January when the Elks Club of Aberdeen, Washington, recorded a vote 659 to 73 against doubles. A month later in Bronxville, N. Y., the overwhelming opposition to doubles registered in a poll conducted by the Bronxville Motion Picture Council, resulted in the Bronxville Theatre, a community enterprise, reverting immediately to single feature programs with short subjects.

Getting back to the current poll being conducted by Cue magazine, their first canvas of subscribers in December showed a 9 to 1 preference for singles. Out of the 200,000 ballots distributed among representative areas throughout the city, the 15,000 thus far returned show a 4 to 1 preference for the single feature program with good shorts.

One thing learned definitely from Cue's systematic tabulations is that the younger element is far less discriminating in their screen fare. Keeping the school childrens vote separate from the adult vote, the poll has shown that quantity is nearly twice as important as quality with the youngsters.

Summarizing the views reflected in all of the various polls, one Cue reader wrote that the double feature question reminded her of the situation in "Alice Through The Looking Glass," when Alice was in the dark shop with the Sheep:

"I should like to buy an egg, please," she said timidly. "How do you sell them?"

"Fivepence farthing for one — twopence for two," the Sheep replied.

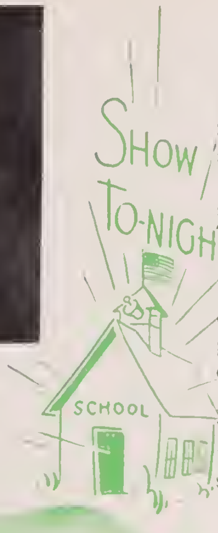
"Then two are cheaper than one?" Alice said in a surprised tone, taking out her purse.

"Only you *must* eath them both, if you buy two," said the Sheep.

"Then I'll have *one* please," said Alice, for she thought to herself, "They mightn't be all nice, you know!"

"Their mother was frightened
by a double feature."

Dr. Koon was formerly Senior Specialist in Visual Education in the U. S. Office of Education, director of the National Visual Instruction Survey; chairman of delegation to the International Educational Films Congress in Rome; is author of "Motion Pictures in Education in the United States," published by the University of Chicago Press.



plus 33,000,000.

by Dr. C. M. Koon

THE MOST lucrative undeveloped picture market for short subjects today is the American public school. If exhibitors neglect to enlist the support of the American schools, they are missing a plus audience of 33,000,000 potential patrons. In the days of the slap-stick comedy and the bathing beauty short, the exhibitor had little to offer schools. But with the ever-increasing percentage of historical, geographical, literary and scientific films, the exhibitor has the opportunity to perform a worthwhile educational service while increasing his box office receipts.

Some exhibitors have made considerable progress in the promotion of theatre-school relations. They realize that pictures must be sold to schools on the basis of their merits and not by any gift-and-favor form of bribery such as free passes or loaning of theatrical equipment to schools. They are the first to agree that a great deal of tact and skill are involved in school exploitation. For this reason, this article is being written to suggest some of the rules of the game. If readers wish to exchange experiences, and have their specific problems discussed in future articles, they are invited to communicate with the writer in care of this magazine.

Next to experience itself, the motion picture is the most effective educational medium ever devised. The trouble with the school of experience is that the lessons are few but well learned, the school yell is silence, and the colors are black and blue. The purpose of schools is to enable children to learn more in less time than they could in the school of experience, and with less disasterous results. The motion picture greatly speeds up the learning process. The exhibitor who encourages teachers and pupils to see educationally desirable pictures, is doing them a definite service. In fact it should be part of his public responsibility to do so.

In preparation for his approach to schools, the exhibitor should familiarize himself with the organization and policies of the school system. With the exception of the neighborhood theatre, the approach should be to the superintendent of schools, since he is chief administrative officer of the system. In the case of the neighborhood theatre, the approach may be made to the local principal. In the formulation of plans to encourage groups of pupils to see the picture, the exhibitor should work in close cooperation with the superintendent or principal so that school regulations will be observed.

The picture must be sold on its merits. A teacher has no right to encourage her pupils to see a picture unless it will be a decided educational advantage for them to see it. If the superintendent wishes to have a group of his teachers see the film, a preview should be arranged. At the preview, the exhibitor should encourage the group to note the most valuable points in the picture. Of course some teachers may offer negative criticisms and suggestions for improving the film. Since the film is already made, the diplomatic exhibitor will be prepared to receive such criticisms, tactfully by volunteering to pass such comment on to the producer for guidance in future productions.

If the superintendent of schools is cool toward promotional work in schools, but does not forbid contacting schools directly, the exhibitor may get in touch with the principals and through them with some of the department heads most likely to be interested in the picture. After a little preliminary experience, the exhibitor will soon become acquainted with the key people who will give him the best cooperation. Later, after confidence has been established he will work directly with these various department heads. In some instances, the best way to obtain school cooperation will be through an active parent-teacher association, a womans club or a civic organization. Such approaches should not be used, however, until the possibilities of working directly through the school officials have been carefully explored.

WITH THE growing trend toward the factual type of short subject, there is no question but that many shorts today possess definite educational qualities which fit in directly with the average school curriculum. In fact, most educational authorities have come to consider the short far more desirable than features from an educational point of view. For example, a subject such as Pete Smith's "Romance Of Radium," which traces the discovery and development of the world's most valuable mineral, is ideally suited for science classes. M-G-M's excellent series of historical mysteries such as "The Man In The Barn," and "The Ship That Died," cannot fail to arouse an added interest in the average pupil's mind which would be a boon to the study of history. The short "Behind The Headlines," which explains the operation and mechanical processes of various departments of a modern metropolitan newspaper including wirephoto and radiophoto, would be invaluable to classes in journalism. The Pete Smith film in which Prudence Penny demonstrates modern cookery, would fit in perfectly with the study of Home Economics. And just as "The Boss Didn't Say Good Morning" would be helpful to high school classes in applied psychology, so would "Little Boy Blue," which picturizes Eugene Field's immortal poem, be a fine subject for pupils in primary grades.

Since the exhibitor should approach school officials on the educational value of a picture, he must familiarize himself with the high points of educational interest in the picture, and the opinions of outstanding educators. These will be his selling points. He should not hesitate to offer a historical picture because the producer has taken dramatic or poetic license with minor details. If the main theme is historically accurate and the atmosphere of the times has been portrayed, the picture will be educationally desirable.

Three avenues are open now to aid the exhibitor in familiarizing himself with the film. He may gain information from the producers through such organs as M-G-M's SHORTS STORY, from the reports of outstanding educators and reviewing groups, and by viewing the film himself and having his local teachers view it with him.

The exploitation of a picture through schools is a separate and distinct undertaking from general exploitation. At first the returns may not seem commensurate with the effort involved. But it is well to remember the statement of Carter Barron, in charge of Loew's Washington, D. C., theatres, that, "Until a picture has been seen by the entire potential audience, selling is not done." Besides a systematic plan of school exploitation will bring accumulative results. The exhibitor must also be cautioned against stressing the educational value of a forthcoming picture in his general advertising. The average moviegoer is seeking relaxation and amusement. If he gets the idea the picture is going to be strictly educational the chances are he will not want to see it.

Sometimes an exhibitor may find that a short suitable for school exploitation has been booked with a sophisticated feature or a picture not exactly suitable for children. In such a case, he may deem it wise to do no school advertising. He may prefer to rearrange his bookings to avoid such contrasting pictures on the same program. The exhibitor must take no chances on jeopardizing the good will of the school.

Glimpses of NEW BRUNSWICK

UP WHERE the Bay of Fundy meets the St. John River, creating a natural phenomenon of the reversing falls, lies the city of St. John, New Brunswick. Founded by English Loyalists at the close of the American Revolution, it is regarded as the natural link between "Mother" England and the young Republic.

Steeped in tradition and natural beauty, it has been made the focal point of the newest FitzPatrick Traveltalk, "Glimpses of New Brunswick," released by Metro-Goldwyn-Mayer.

But, the story behind the making of this picture is one that will interest every man and woman in the motion picture exhibition field. James A. FitzPatrick really made the picture as a tribute to one of the outstanding personalities of the motion picture industry — Louis B. Mayer.

It was in St. John, New Brunswick, that Louis B. Mayer, now vice-president in charge of production at Metro-Goldwyn-Mayer and one of the greatest guiding forces in a complicated and extensive industry, passed his boyhood. The red brick schoolhouse where Mr. Mayer received his early education is shown in the picture, still in use and alive with happy children, parading down its steps just as young Mayer did before he went out into the world to make a name for himself.

Heralded in song and story as a haven for those who go down to the sea in ships St. John has been caught by FitzPatrick's camera in all of its robust glory.

LOUIS B. MAYER
Native son of New Brunswick, to whom a Traveltalk is dedicated

Black's Harbor, in a placid cove on the Bay of Fundy and headquarters of the Canadian Sardine Industry, is shown and we learn to our surprise that there is no such fish as a sardine. They are really a small species of herring.

The vast lumber industry of New Brunswick, the rolling farming country with its golden wheat and potato farms, Christ Church Cathedral in Fredericton, said to be the first cathedral foundation on English soil since the Norman Conquest, spacious parks and commons in the heart of St. John, the largest snow bridge in the world, and pictures of fishermen pulling salmon from the St. John River as big as *that,* all combine to paint a vivid picture of the background that was Mr. Mayer's as a boy.

Aside from being inspired as a tribute to Louis B. Mayer, "Glimpses of New Brunswick" is a Traveltalk that is both educational and delightfully entertaining. The historic significance of the Province, so closely associated with American history, is accentuated by the ever present Union Jack, reminding one of the intense loyalty which New Brunswick still holds for its mother country — and a typical panorama of the countryside makes one think that Nature helps to keep this sentiment alive with rolling hills and landscapes resembling rural England itself.

In Traveltalks, the world is the stage and its people are the actors; here the cameras are set up in a Scandinavian marketplace.

Fitzpatrick's Technicolor camera crew preparing to show the world what the well-dressed woman is wearing in Czechoslovakia.

REPRINTED FROM NEW YORK TIMES

The World's this fellow's OYSTER

SPREAD OUT a map of the world, shut your eyes and stick it with a pin — and the chances are just about even that James A. FitzPatrick has been to the particular spot which you touch or somewhere in the close vicinity. Down under and up over he has roamed, in the wide and windy places and in cities crowded with men, packing a picture camera and reeling off miles of film — from Saskatchewan to Singapore, from New Orleans to New Guinea, from the halls of Montezuma to the shores of Tripoli. For Mr. FitzPatrick is the man who makes those familiar "Traveltalks" which bear his Hibernian name.

To folks who do most of their sightseeing from a movie theatre seat via Mr. FitzPatrick's animated chromos, the life which he leads must seem like a tremendous adventure or a stiffening bore. For him to spend more than a month in one place — even at his headquarters in New York — is practically unheard of. The white road is always stretching before him, steamships and trains are waiting and the Red Gods, in the very substantial form of a contract with M-G-M, are forever beckoning him on to make more pictures of colorful places.

During the seven years that he has been making travel "shorts," on a schedule of twelve a year, he figures that he has clipped off something over 500,000 miles — a good round-trip to the moon (which he may even yet have to visit). This year he has leisurely covered some 60,000 miles, which include a jaunt to the west coast of South America to make three pictures ("Glimpses of Peru," "Chile: Land of Charm" and "Land of the Incas"); three-round trip crossings of the Atlantic; a tour through Europe to make pictures of Stockholm, Copenhagen, Prague, Budapest, the Austrian lake country and a "special" on the Paris Exposition; three round-trip crossings of the United States and a little dash up to New Brunswick, Canada. And, as though that were not enough, he has just completed the making of eight feature pictures — "quota" pictures — for M-G-M in England.

Mr. FitzPatrick doesn't look like a particularly dashing fellow — nothing on the Richard Harding Davis cut, for instance. He is short and stocky, with a round, good-natured face which bears a faint resemblance to that of the late Thomas Meighan. It is his voice ("The Voice of the Globe") which accompanies his pictures with explanatory comments and you have probably seen him, indeed, in some of his more recent productions.

On an expedition Mr. FitzPatrick takes a unit of four men — himself, an assistant, a camera man and a "color" man. (All of his pictures have been made in color since 1934). His trips are planned in advance and a certain amount of time apportioned to each place visited. If a stretch of foul weather catches them, it is just too bad, it seems, because bright days are necessary for the color cameras and rain or clouds knock them out.

"Color has undoubtedly improved the scenic value of the travel film," Mr. FitzPatrick was saying the other day, "but it has certainly given us a lot of headaches. It requires about three times as much equipment as the old black-and-white film did, and that makes for all sorts of trouble. Weather is just one of our problems. If we are spending a week on one location and five of those days are bad, we have to make everything in the remaining two good days. Then a lot of people wonder why we don't include the sights they recall in that particular place.

"The bulk of the equipment, too, makes it impossible for us to get a lot of the human-interest angles which used to feature our films. In the old days I could ride through the streets of a Chinese city, say, in a rickshaw and catch unexpected little scenes which we can never make with the color cameras. They're so big and it takes so long to set them up that the scene either fades away or the natives have time to think and get nasty or camera-conscious."

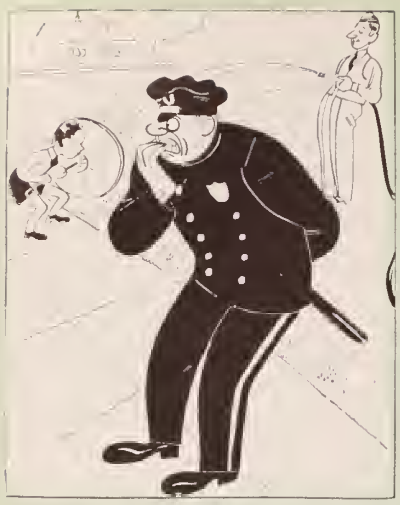
by Bosley Crowther

Very soon, he hopes, such improvements will be made in color film that a lightweight camera can be used again. That is a consummation devoutly to be wished — not only for the sake of the picture but for the sake of his own peace and comfort.

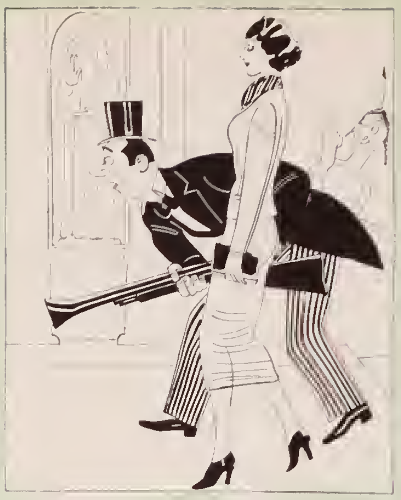
Obviously, a travel-picture man has a great opportunity to get acquainted with the world and its people. Mr. FitzPatrick says that 50 per cent of his job is diplomacy — getting into a place, taking the right pictures, offending no one and finally editing his films judiciously so that national toes will not be stepped upon. His products, naturally, are non-editorial; they are intended to weave a spell of beauty, not to excite agitation.

An amusing experience of his own offers a neat commentary upon the nature of his profession. It seems that in 1933, during the American "bank holiday," he was in Bali. Happening by a native shop, his eye was caught by two exquisite wooden statuettes, which he immediately resolved to purchase. The price asked for them by the native was $8, and no amount of bargaining would persuade him to lower the price.

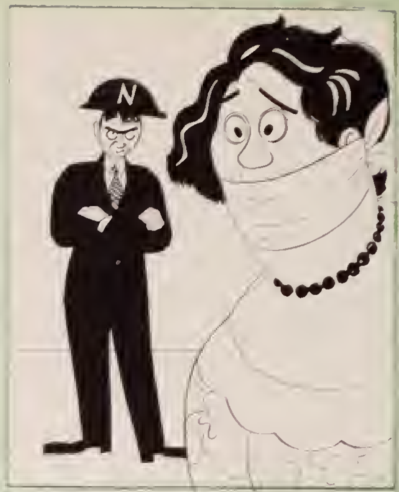
Finally, in desperation, Mr. FitzPatrick agreed to pay the $8 and was peeling the bills off his wad when another native whispered in the shopkeeper's ear. The shopkeeper's eyes popped wide and he hastily insisted that he be paid in English pounds. Information had just arrived, he said, that the American dollar was "no good." Well, that set Mr. Fitzpatrick back, for he had nothing but dollars in his roll, and he was just about to give up when he noticed that the native was looking with covetous glances at a pair of rose-colored eyeglasses which he was wearing. That gave him an idea: he took the glasses off and placed them carefully upon the bridge of the native's nose. The native took one look through them, beamed with delight, handed the statuettes to Mr. FitzParick and led him happily to the door. One pair of rose-colored glasses was a fair exchange in any foreign trade.



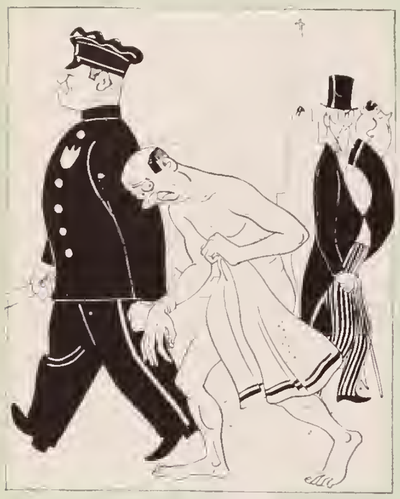
Oh, the law permits you to water your lawn on Sunday but if you let one drop get on the sidewalk you'll be spending your sabbaths in jail.



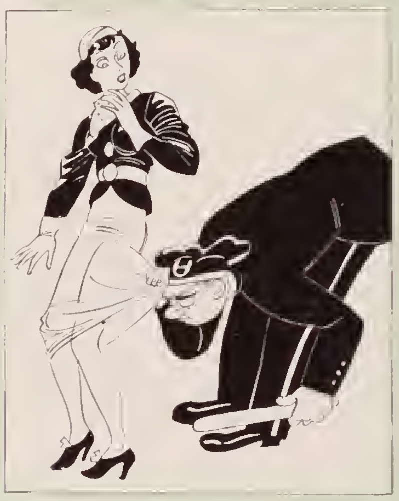
Some austere legislature seriously believed that the only good Indian was a dead Indian, decreeing that guns must be taken to church for protection.



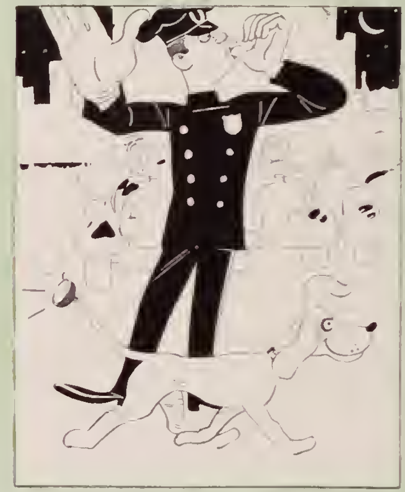
Henpecked husbands take notice! There is a law permitting you to muzzle your wife if she nags you. Sorry, this does not apply to mothers-in-law.



A Saturday night bath wasn't good enough for this hardened criminal. He actually took a shower on Sunday despite the law.



Pull over to the curb, me pretty maid. What! No petticoat? Sure and you'll be fined for breaking the law.



What a dog's life this is. The law requires a tail-light for every hound in town, or he'll be headed for the last pound-up.

ife in Sometown U·S·A

NOTE: Mats of all drawings on this page are available gratis at M-G-M Exchanges.

O. HENRY tells the story of the tramp who wanted to get locked up for the winter and went to no end of trouble to accomplish his purpose. Yet had he spent a few minutes thumbing through volumes of old laws passed by several generations of law makers, he would almost certainly have discovered that he had violated at least one long-standing law that very day.

In the Metro-Goldwyn-Mayer miniature, "Life In Sometown, U.S.A.," Hollywood casts the spotlight on many of the outmoded laws which, though ridiculous today, still remains on musty statute books in every average state, town and village throughout the nation.

Establishing its locale in a typical American town, the film depicts the situation in which a social big-wig threatens to have the police commissioner ousted for nonfeasance in office. Whereupon the commissioner sets about to enforce literally every antiquated law, however absurd, that still remains on the statutes.

Of necessity humorous in depiction, nevertheless, readily to be discerned in the film is the fact that the people must some day seriously tackle the problem of repealing anachronistic laws.

"Life In Sometown, U.S.A." is the first directorial effort of Buster Keaton, the screen's famous "dead-pan" comedian.

Exploitation ☆ ☆ ☆

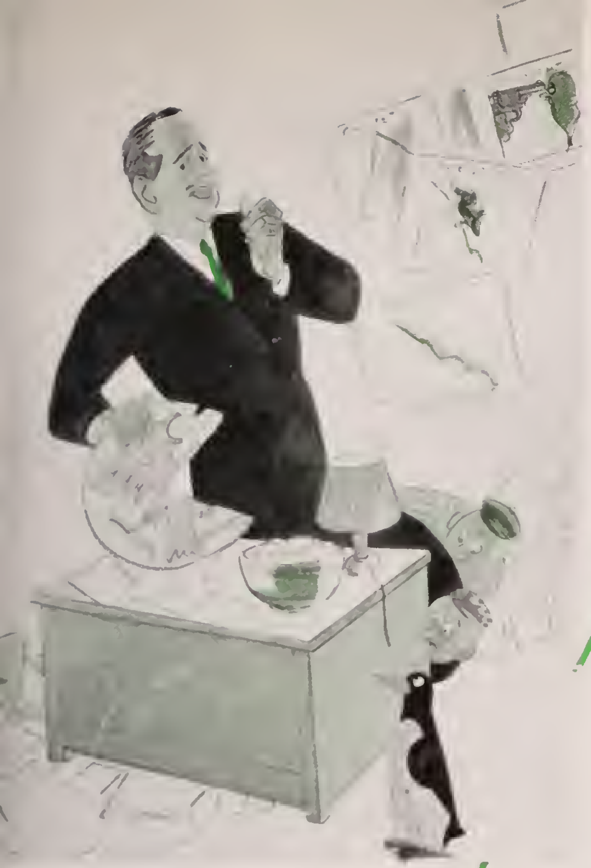
SCORES OF SILLY and outmoded laws, similar to those pictured in your film, still remain on the statute books of every average town, including yours. An advance screening of "Life In Sometown, U.S.A." for local law-makers, judges of municipal courts and chief of police should result in an amusing newspaper feature story.

Search through your local statutes for several antiquated laws that appear ridiculous today and get your newspaper to run a series of them illustrated with specially posed photographs. Add interest to the story by getting a statement from your police chief as to why such laws are not enforced.

Once they know the nature of your film, every lawyer in town (and there are plenty) can be considered a potential patron. Mail them a penny post-card.

The "Ought To Be A Law" contest, one of the most successful in newspaper history, will fit in perfectly with your campaign. Ask readers to suggest new laws in keeping with the times which, in their opinion, should be substituted for obsolete laws such as pointed out in your film. Offer guest tickets for every suggestion printed.

While your police chief is in good humor after seeing your picture, ask him to let you borrow a patrol-wagon to be driven through the streets with banners on all sides reading: "Before you get arrested, see 'Life In Sometown, U.S.A.,' etc."



HOW TO FIGURE INCOME TAX

THERE USED to be a time when those who wanted to learn something about a particular subject either had to take a special course in school or wade through a raft of technical tomes. But now, in this day of ultra-civilization, one merely waits patiently until Robert Benchley gets around to developing a concise treatise on the subject, via the motion picture screen.

Having expounded upon such varigated topics as the proper procedure in voting, training a dog, sleeping, going to the movies, etc., in his latest short subject for Metro-Goldwyn-Mayer, "How To Figure Income Tax," Mr. Benchley delves into the overwhelming intricacies of income tax problems.

Says Mr. Benchley, "My reasons for making this new miniature are simple. During March I have walked into night clubs and restaurants on the Main Stem hoping to find some of my cronies running down the latest front page mystery, or picking the horses at Santa Anita, only to find the spots empty.

"Few men about town are around during March. Broadway is a desert with stationery stores and public accountant offices the only oases.

"I can't borrow anything but a stump of a pencil. Scrap paper is a luxury and adding machines disappear from the best stocked stores. Conversation is a dead art, consisting of a jumble of figures, a mumbled jargon of entries, deductions and debts."

In his treatise on income tax, Benchley offers a comprehensive study of the familiar little forms which the government mails to its clients. Skipping a few of those mystifying passages because he realizes that the government never makes any errors, he advises the audiences to print their names clearly, but to skip addresses, places of business and all the rest of the folderol about marriage, age and occupation because he really doesn't think the government should be bothered with the little details in a man's private life.

"What the government is interested in," says Benchley, "is a man's income. I once figured that if all the time spent by clerks reading about a man's matrimonial ventures, places of birth and ancestry was computed, Uncle sam would find a good reason for his beard."

In the film Benchley tackles the difficult problem with persistency even though a few incidents do tend to mar his dissertation. He has trouble with a reading lamp and the work of the electricians who come in to repair it. He is bothered a bit by ghost knocks and mystic music ringing in his ears, but this can readily be ascribed to the mental strain that any discussion on income tax invariably provokes.

During an explanation of ways and means of accomplishing legal tax evasion, further knocks (these by mortal hands) interrupt him. Opportunely enough, the visitor is extremely interested in the subject of income tax. In fact he goes so far as to invite Benchley to go for a walk with him—and quietly—to the Treasury Department.

"How To Figure Income Tax" was produced by Jack Chertok and directed by Roy Rowland.

Robert Benchley

AN EVENING ALONE

"THE TROUBLE with the world today," advises Mr. Robert Benchley, in another of his philosophising moods, "is that people don't have the chance to get acquainted with themselves. Take the average man; gets up in the morning in a hurry to catch the 8:20 train; works all day; then dashes home, eats dinner and again dashes out to the movies, or to visit friends, or to play poker, or something.

"These days there are only two ways to really get to know one's self," continues Mr. B. "Either you lose your job and sit in the park and muse, or else you just have to spend an evening at home alone ever so often."

All of this, by the way, leads up to the reason behind the making of Benchley's latest movie lecture, "An Evening Alone," soon to be released by Metro-Goldwyn-Mayer.

In the film Benchley discourses upon the proper way to spend that evening alone. Setting out with the intent to relax and read a light book, a man must first get into the mood which, of course, calls for a smoking jacket, a pipe, a fire in the hearth, soft music on the radio and a bowl of fruit within easy reach.

Needless to say, Mr. Benchley gets so involved in making himself comfortable that little time is left for reading; indeed, little time is left to enjoy the very comforts that he has so meticulously arranged. And, after watching him disport himself for one evening it would not be at all surprising, especially to Mr. Benchley, if the spectators decided to go right right home to try being alone and liking it.

"An Evening Alone" was produced for M-G-M by Jack Chertok and directed by Roy Rowland.

AREN'T THOSE AVACADOS RIPE YET? . . . *If you want to be sure they'll be ready to eat in time, just wrap them in a newspaper, leave in a warm room and they'll ripen quickly.*

COLD FACTS ABOUT COLD BREAD . . . *If you've admired those delicate, thinly sliced tea-room sandwiches, a couple of hours in the refrigerator and your bread is guaranteed to cut the same way.*

IS THAT SAUCEPAN BURNED AGAIN? . . . *Prudence doesn't seem to mind. She merely sprinkles it with baking soda and allows it to stand for a while. Then the burnt part rubs off without scouring.*

CAN YOU OPEN A
. . . Semi-soli
slide out of th
losing their sh
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Penny's

Successor to 1937's Award-winning "Penny Wisdom" . . . Pete Smith cooks up another piece de resistance in gastronomical grandeur . . . featuring Prudence Penny, noted newspaper cookery and household economics expert . . . offering first-aid to harassed housewives and hungry husbands.

Having won the annual Award of the Motion Picture Academy with "Penny Wisdom," Pete Smith has prepared a second adventure into the realm of cooking artistry and kitchen economics entitled "Penny's Party." As in the first picture, "Penny's Party" is produced in Technicolor and features the noted newspaper home economics expert, Prudence Penny.

But Pete's decision to make a second dissertation on the culinary arts came before his previous effort had even been nominated for consideration as the best short of the past year. Although some say that Pete was prompted by a craving for more of Miss Penny's ambrosial delicacies (he was official taster on the set), Pete himself insists that his second film was made primarily for the benefit of America's hungry husbands.

Pete believes that the path to the divorce courts would be much less trafficked if the average wife were able to make an egg resemble a slice of ham and the ham look like a hardboiled egg.

"Eggs are all right in their place, but tired business men like to be fooled once in a while," says M-G-M's ace commentator. "Just how many women know how to disguise hamburger, or that by pouring boiling water over tuna it can be made to taste like chicken.

"A bad half-hour spent on the carpet in the boss' office can be forgotten if there's something unusual on the dining room table. Steak and potatoes fill the stomach, but they are eaten for taste alone with no thought of the eye-appeal of appetizing dishes.

"More quarrels have started over the dinner table than in the living room. Too many housewives are in a rut that has only one turning, the long trail to the judge. Monday is set aside for corned beef and cabbage. Tuesday is the day for boiled beef. Wednesday is considered ideal for steak, with hash following its accustomed destiny on Thursday. In other words, the element of surprise so dear to the palate is neglected.

"A husband comes home, pats the dog, takes one sniff, remembers it is Friday and prepares for fish. If, instead of fish, the thoughtful wife had tuna disguised as chicken, the man of the house would be so surprised he would think twice about that fur coat and go out of his way to say nice things. It is the continual grind of knowing what he is going to have for dinner that breaks down a man's morale.

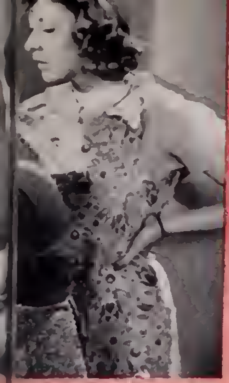
"When I told Jack Chertok, producer of short subjects, that I planned another specialty on how to cook, tears came to his eyes and he told me a nation of menfolks would be thankful for my intervention in their behalf."

So while the men prepare to salaam to Pete Smith, harassed housewives can pass their time in anticipation of learning many ways to prepare fancy and tasty dishes quickly and economically, taking advantage of all the tricks and short cuts that Prudence Penny has discovered in her long career of culinary endeavor.

The theme of "Penny's Party" was developed from an actual experience of Miss Penny's. It seems that one of the most frequent questions women ask is, "Do working women have time to cook?" She has always answered in the affirmative, but one afternoon, tired from a hard day's work, she received a telephone call from her cousin, just arrived in town. Her first inclination was to give her cousin a party at one of the night spots around town, but then she realized that this was her chance to test that question about working women in the kitchen. Arriving home she inspected her larder and discovered that it was not a very appetizing sight, consisting for the most part of food which everybody has on hand. Putting her experience at cooking schools to good use, she was able to prepare an appetizing meal in exactly fifteen minutes. She is of the opinion that every woman who works will not find cooking

SMARTEST MAN IN HOLLYWOOD—Pete Smith gets cooking expert, Prudence Penny, to make a short then appoints himself official taster.

THE SHORT OF THE MONTH



E PRUDENCE CAN?
*eviled ham will
lily and without
u punch a hole
ieve air suction.*

MY GOODNESS! A STAIN ON THE PIANO . . .
Tut, tut, says Prudence. Merely place wrapping paper over the stain and rub it with a hot iron and that telltale ring will disappear in a hurry.

WHIPPED CREAM IN FORTY-FIVE SECONDS
. . . is not a dream if her ingenious method is used. Simply put a quart of coffee cream in a seltzer water syphon, then just squirt out the cream.

WHAT MILDEW WILL DO TO LINEN . . .
*'Tis a shame, Prudence laments. But
takes only a minute to rub the stai
with the cut side of a fresh tomato an
sprinkle with salt to restore it.*

arty

a drudgery if she does things the easiest way and takes advantage of the short cuts which imaginative kitchen mechanics have created.

Miss Penny does believe however that working women should dine out at least twice a week if circumstances warrant. On other nights, she thinks they will find it a simple matter to prepare tasty and appetizing meals at home.

In the main this is the story of "Penny's Party." In addition to her unique method of preparing simple dishes, Miss Penny divulges many time-saving kitchen tricks during the course of the film, some of which are illustrated on these pages.

The film was directed by David Miller.

Exploitation ☆ ☆ ☆

THE FACT that Pete Smith's "Penny Wisdom," has established a new high in short subject tieups since its release a year ago, is proof positive of the exploitation possibilities of his second cookery picture, "Penny's Party." Every successful tieup angle utilized for the first subject can be repeated in connection with the present film. Outlined below are various tieup angles which have brought proven results; also new ideas adaptable to "Penny's Party."

Through arrangements with the American Gas Association, every local Gas Company has been advised to cooperate with local showings of "Penny's Party," in order to capitalize on the modern all-gas kitchen which is featured in the film. A set of three large newspaper ads, specially prepared for this purpose, have been sent by the AGA to all local companies. The AGA has also recommended that all member companies provide without cost, gas ranges or refrigerators for contest prizes in connection with the film. Other cooperation which may be obtained from your Gas Company includes window displays, announcements inserted with monthly bills and copy concerning film and playdate on all mail going through their postage meter cancellation machines.

The showing of this film is bound to materially increase the popularity and prestige of your local paper's cooking column — provided they take advantage of its promotional possibilities. Offer a direct tieup to your newspaper's promotion manager in which he will run a series of promotion ads playing up "Penny's Party" as a Hollywood tribute to that paper's cooking column. In return, you might offer to run a frame at the end of "Penny's Party," announcing that similar cooking hints were to be found daily in the so-and-so column of the such-and-such newspaper.

Remember that although Prudence Penny is a name coined to represent a person and a department on Hearst newspapers, the tieup opportunities offered by your film are equally adaptable to papers not of the Hearst chain. Every newspaper has such a department to which it gives important space and which uses other names such as Jane Friendly, Aunt Polly, etc. Stills reproduced on this page, together with a book of special stories, have already been sent direct to the Prudence Penny of every Hearst paper. If these are desired for the cooking page editors of other newspapers, they are available without cost by addressing a request to M-G-M SHORTS STORY.

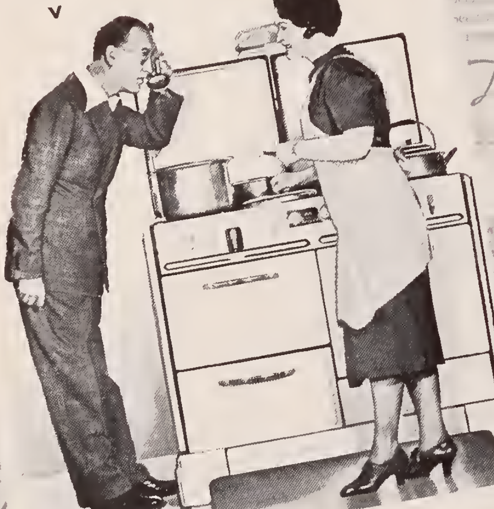
Nearly every housewife knows some highly original recipe or unusual kitchen trick which oftentimes has been handed down within a family for several generations. Because the average woman is invariably proud of such knowledge, a newspaper contest in which readers are asked to submit their own cooking and household secrets will meet with ready response. Announce that all entries will be sent on to Pete Smith for inclusion in his next cookery picture and get your Gas Company to provide a gas range or refrigerator as the principal prize.

In addition to the Gas Company, this film offers several other direct ad tieup opportunities with such products as Roper Gas Range, Servel Electrolux refrigerator, Wilson's Ham, and Pyrex cooking ware. A special set of six exploitation stills is available for this purpose and may be ordered direct from M-G-M's SHORTS STORY. Perhaps the many direct tieup leads offered by this firm will enable your newspaper's advertising manager to work up a full page or double truck of cooperative ads.

Among the many tieup ideas this film suggests is a lobby food show in which merchants cooperating with you in newspapers and radio are offered space for demonstrations and sample giveaways. Morning cooking schools conducted by the cooking expert of your newspaper or radio station is another ideal tieup for "Penny's Party."

Thought for Food!

Hollywood's inimitable short subject specialist, Pete Smith, has recruited Prudence Penny, famous newspaper home economics expert, to cook up a batch of intriguing food ideas such as even mother never knew how to make. The result is an entertainment delicacy garnished with laughs but filled with helpful hints for harassed housewives — and hungry husbands.



Food for thought!

Significant is the fact that for this film, as in most thoughtfully planned households today, Prudence Penny and Metro-Goldwyn-Mayer chose a modern All-Gas Kitchen. Miss Penny, like many another cookery-wise housewife, knows the advantages of modern gas ranges with perfect control of heat. And M-G-M knows that the silent Gas refrigerator makes it preferable for use in sound pictures. There's nothing like Gas to prepare and protect your food.

See the M-G-M-Pete Smith short

"PENNY'S PARTY"

now showing in conjunction with the feature picture

See a complete display of the most Modern Gas Appliances at

(NAME OF GAS COMPANY)

IT'S *Penny's Party*
... AND YOU'RE INVITED!

In a happy combination of laughs and logic, Prudence Penny, noted home economist, offers helpful hints for hopeful housewives in Pete Smith's Technicolor short.

"PENNY'S PARTY"

to be shown in conjunction with the feature picture

starting today at

(THEATRE)

When you see this film (as every modern housewife certainly should) we invite you also to observe the modern All-Gas Kitchen which this celebrated household authority has chosen for her demonstrations in up-to-date cookery and kitchen economics.

It is not without reason that gas kitchens are being installed today in an ever-increasing number of carefully planned households. Authorities agree that Gas cooks better, easier and at less cost. They also like the silence and economy of the Servel Electrolux with no moving parts to wear out.

Let Us Show You Today's Most Modern Gas Appliances

(NAME OF GAS COMPANY)

"PENNY WISDOM"

...Prudence Penny ... an ALL-GAS KIT...

The Gas Company

...NY WISDOM" ...e-Star Short Subject at ...ew's CAPITO...

A M... STATE G... SILENT EL... GAS REFRI...

PENNY WI... Five-Star Sho... at *Loew's* CA...

...NNY WI... new Technicolor now showing ...OEW'S ST...

WASHINGTON GAS LIGHT COMPANY
411 10th Street N. W.

Gas C... Gas Ref... "Penny... To Be Show... LOEW'S

SAVE FOOD.. . USE MODERN...

NOTE— Models of the Gas Range and Electrolux—the Gas Refrigerator — Used in "Penny Wisdom" on display in lobby of Loew's Theater

...E PEN... WISD... ...ing Picture ... Suggestions ...n Homemak...

...NNY WISDO... ...ew's POLI

Show "PENNY WISDO..." in your h...

...a colorful combination of laughs and logic in a modern ALL-GAS KITCHEN

A Colored Talking Picture 'Short' FULL of SUGGESTIONS for Modern HOUSEWIVES

"PENNY WISDOM" is an M-G-M picture. It just bubbles over with helpful ideas and suggestions for progressive housewives. It ... gets over a host of cooking and baking ideas ... how to remove ... from hands ... how to blanch tomatoes ... how to disguise that burned taste from scorched soup, and —

On the Same Program with "Romeo and Ju... Starring Norma Shearer and Leslie Howa...

Rochester Gas & Electric Corp

• Decide to modernize your kitchen, like Chloe's in the picture, for better living, at lease expense, with GAS.

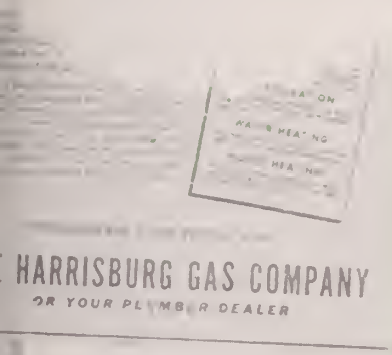
PROVIDENCE GAS COMPANY

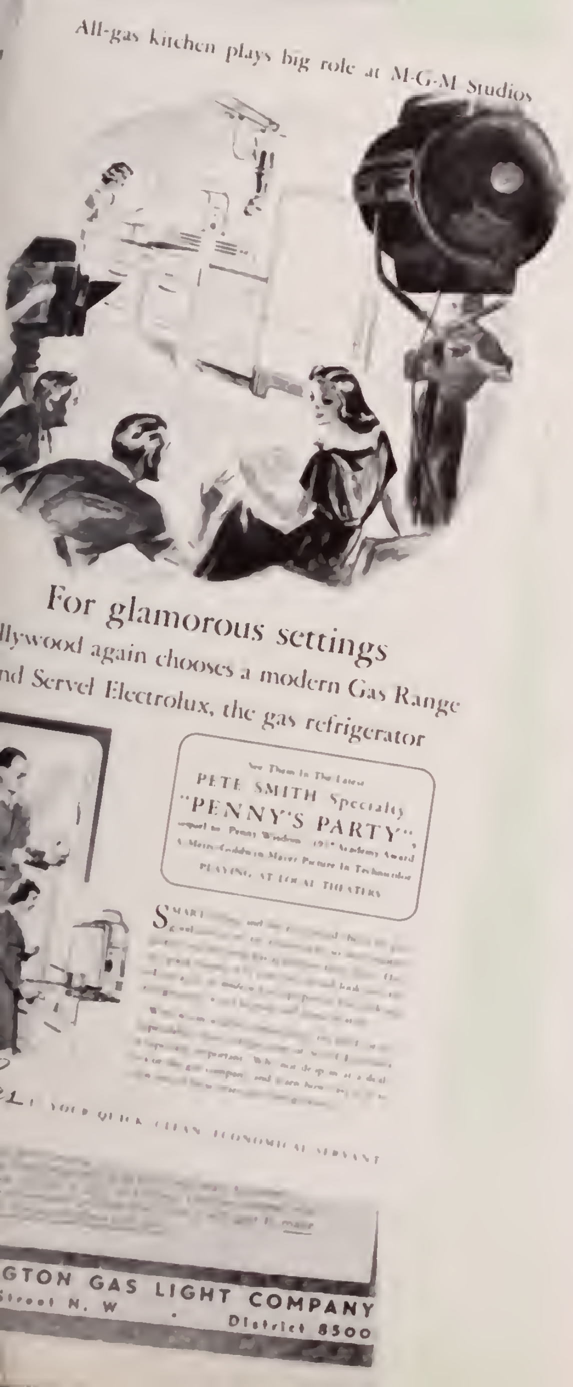
WASHINGTON GAS... All Tenth St. N. W.

...NGFIELD GAS LIGHT COMP...

Step on the GAS!

DUPLICATING the Gas tieup which resulted in a record amount of newspaper ad space for "Penny Wisdom" last year, the American Gas Association has supplied all member-companies with mats of the three ads reproduced for use in connection with "Penny's Party." It remains for exhibitors to notify the Gas Company's advertising manager of local playdates.


HARRISBURG GAS COMPANY
OR YOUR PL..MB..R DEALER


All-gas kitchen plays big role at M-G-M Studios

For glamorous settings
llywood again chooses a modern Gas Range
nd Servel Electrolux, the gas refrigerator

See Them In The Latest
PETE SMITH Specialty
"PENNY'S PARTY",
sequel to Penny Wisdom 1937 Academy Award
A Metro-Goldwyn-Mayer Picture In Technicolor
PLAYING AT LOCAL THEATERS

YOUR QUICK CLEAN ECONOMICAL SERVANT

GTON GAS LIGHT COMPANY
Street N. W · District 8500

La Savate

WHILE TRAINING, they resemble Russian ballet dancers rehearsing new steps, leaps and pirouettes. In action, they are more like a whirlwind of arms and legs. But when the slow motion camera records the action of followers of the French sport of "La Savate," it proves a scientific affair indeed.

"La Savate," subject of Pete Smith's latest excursion into the field of the unusual, deals with the "foot-boxing" of the French. The boxers use fists, encased in regulation boxing-gloves, and feet, encased in canvas slippers. A blow with either foot or hand counts. Hands and feet both parry, feint, swing, jab, and uppercut. Every boxer is two in one or, to be technical, he carries a four-way knock-out.

David Miller went to the fountainhead of the sport, the Academie Charlemont in the Montmarte in Paris, to obtain the pictures which Pete Smith embellishes with explanations plus rib-tickling. The preliminary training of the exponents of La Savate is first shown; the prospective fighters kicking, pirouetting, limbering up. They even punch the bag with their feet. Then they go in for single-stick practice, a form of fencing with wooden wands.

Whenever a wand touches an adversary, it's a "touche." Every one counts a point.

Then, in actual "savate," it's shown how a touch with either foot or hand counts as a "touche."

Prof. Charles Charlemont, more than 70 years old, and still the leading teacher of the art, appears personally instructing students. Women, incidentally, are among the La Savate followers. Often they are pitted against men. One such "mixed bout" is shown, in which foot and hand strive mightily until an uppercut to the chin from the lady's left foot lays out her adversary.

Two champions meet. The ring is full of flying limbs. Then slow-motion analyzes it. Gaston leads with his left foot, is blocked by Alphonse's right glove. Alphonse leads with his left arm and is blocked by Gaston's right foot and as Gaston wheels his leg shoots backward, touches Alphonse on the knee, and that's a "touche."

But a little later it counts more when Alphonse's foot connects with Gaston's button and floors him for the count. The scientific accuracy of the feet in boxing is amazingly demonstrated in the slow motion sequences. Musical score adds comedy effects to the scenes.

Americans think of La Savate solely as "kicking." But when Pete Smith gets through explaining and demonstrating it is realized that here is a form of sport as scientific as any in the world. After all, as Pete says, fifty million Frenchmen can't be wrong.

* * *

OUR GANG

THREE MEN IN A TUB!

IT CAN WELL be said that Alfalfa Switzer is one person to whom tradition means nothing. For instance, the royal sport of duck hunting has for years been associated with blinds, shot-guns, decoys, etc., but when Alfalfa hunts the fast-flying bird his equipment includes little more than an improvised pole, a line and a piece of bread.

The freckle-faced star of Hal Roach's "Our Gang" went duck hunting while on location at Lake Malibu, California, for "Three Men in a Tub," soon to be released by Metro-Goldwyn-Mayer.

There was an indignant squawk, a threshing of wings, as the bird pulled the line. With wildly waving arms, Alfalfa teetered and toppled upon the struggling duck. The ensuing quacks, roars and gurglings as they sank under the water brought the entire company to the lakeside.

Alfalfa was pulled from the water, dripping but not downcast, for clutched in his arms was a thoroughly subdued duck that, in addition to becoming a feature in the Switzer menagerie, with the approval of director Nate Watts, also assumed a prominent role in the current production.

"Three Men in a Tub" is the story of a lover's revenge. It seems that one Waldo, possessor of a speed-boat, has stolen the attentions of Darla Hood from Alfalfa. The latter's loyal pals, Spanky, Porky and Buckwheat, enraged at the turn of events, decide to build a boat, stage a race and show up the true colors of the villainous Waldo.

Porky and Buckwheat deliver the challenge to Waldo and incidentally perform a little skull-duggery on the drain-plug of his boat. On the day of the race the Gang unveils its "mystery" boat which proves to be equipped with a novel source of locomotion, duck power, *i.e.*, ducks are harnessed to the bow and follow a trail of popcorn tossed in front of them, thus pulling the boat.

It's a close, hard-fought race until Waldo's boat is disqualified simply because it sinks. Whereupon, Alfalfa is called upon to save Waldo's passenger, Darla.

Swimming furiously he reaches her, clasps her in his arms and listens to her murmur, "My hero!" as he stands up in the water which barely reaches his knees.

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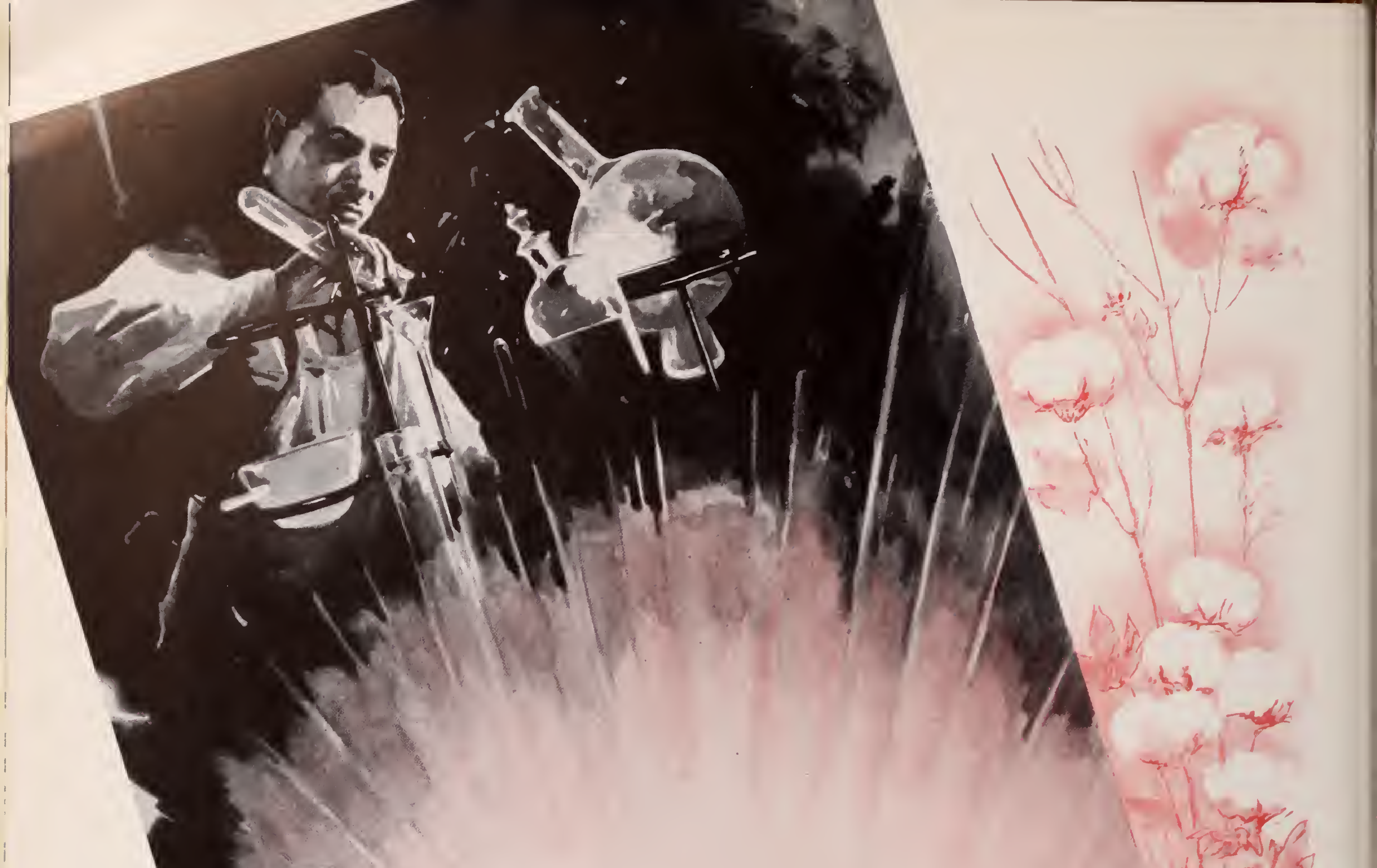


The Story

Stranger than fiction is the true story of a negro slave child who became the greatest scientist of his race . . . saved the South—its cotton crops . . . and created 350 by-products and a $60,000,000 a year industry out of peanuts.

THIS IS THE story of a Negro slave child who was traded for a race horse and grew to be the greatest scientist of his race, eventually saving the cotton growing South from financial destruction.

The child, now a man, is Dr. George Washington Carver.

His story is told dramatically and fascinatingly in the new Pete Smith Specialty, "The Story Of Dr. Carver," produced by Metro-Goldwyn-Mayer.

In the year 1896, the South faced starvation because the soil, emaciated by the continuous production of cotton since before the Civil War, no longer could produce the quantity and grade of cotton necessary for its existence.

The story goes back more than thirty years to the plantation of Moses Carver, a white planter. Slave raiders attacked his bunk houses and rode off with his human chattel, including a six months old baby.

Familiar with this racket of those early days, Carver sped to the slave market on the best horse he possessed. He was too late. All of his slaves had been sold, excepting the Negro infant. Sensing Carver's eagerness to get back his slaves, the trader refused to sell back the infant until he noticed Carver's fine horse. A deal was made. Carver regained possession of the Negro baby in exchange for the horse.

As the child grew up, he showed an aptitude for learning. He taught himself his A, B, C's and was encouraged by Planter Carver, who guided his education.

of Dr. Carver

He had a natural interest in agriculture and, when he was old enough, asked permission to go North and work his way through college. The permission was granted.

He enrolled at Iowa State College and worked his way through school washing dishes and performing any other menial jobs he could get. Eventually, he got his master's degree and became attached to the faculty of the college as an agricultural specialist.

Booker T. Washington, Negro educator and founder of Tuskegee Institute, had followed Carver's career and it was he who summoned Carver back to Alabama in 1896 when the South faced its severest crisis.

Carver recommended to the southern planters that they substitute peanuts on part of their cotton land to revitalize the soil, but he was laughed at by the white farmers. Peanuts were considered nothing but hog food and they discounted the value of a Negro's knowledge.

To prove this theory, Carver obtained nineteen acres, planted them with peanuts and replanted them with cotton. He produced a high grade of cotton and the demonstration had its effect.

The result was that the planters followed his suggestion to plant one half of their land in peanuts and the other half in cotton. His plan was to reverse the planting the following year, but fate and the dreaded boll weevil interfered. The entire cotton crop was wiped out by the boll weevil and the planters were left with nothing but peanuts, which up to that time had no market value.

Dr. Carver realized that the solution was up to him. A religious man, he sought inspiration in his bible. He had to find a commercial value in those peanuts, which the white planters considered nothing more than hog food.

Establishing a crude laboratory, Carver went to work. He broke the peanut down into its component parts and analyzed it. The first useful by-product he derived was the oil. Other useful discoveries followed and a new industry began to build until now, by the genius of the once slave baby, more than three hundred and fifty by-products of the peanut are on the market.

Every portion of the peanut is used. The shells are the basis of beaver board and rope. The thin red skin is used for ink. The kernels are the finest bird seed available. Other amazingly varied by-products are powdered dyes, instant coffee, cold cream, the make-up used by motion picture actors, soap, butter milk, milk, shaving cream, ice cream, doughnuts and hair oil.

Besides showing the South how to revitalize its land for the valuable cotton crop, Dr. Carver showed the way for the building of a $60,000,000 a year industry out of hog feed.

His latest and most important result of experimentation with peanuts — a long sought contribution to the welfare of humanity — is a property in peanut oil that will strengthen muscles wasted by infantile paralysis.

"The Story Of Dr. Carver," one of the most amazing tales in the history of science, is presented as a Pete Smith Specialty, produced by Jack Chertok. Clinton Rosemond plays Dr. Carver. Others in the cast are Walter Soderling, Frank McGlynn, Jr., William Royle, Forrest Taylor, Ferris Taylor, John Lester Johnson, Bernice Pylet and Fred Warren. The film was directed by Fred Zinneman.

Exploitation ☆ ☆ ☆

PERFECT MATERIAL upon which to base a sermon on racial equality — and what could be more appropriate in these turbulent times — is "The Story Of Dr. Carver," as depicted in your film. Contact several ministers directly or through the Council of Churches and arrange for them to see a preview.

Similarly will the editorial writers of your local newspapers find in "The Story Of Dr. Carver," excellent material for their pages. They should by all means be included at your advance screening.

A display of the various products Dr. Carver has derived from the lowly peanut will make an interesting and worthwhile feature in a local department store window, public library lobby, etc. Such an exhibit should include the following articles: rope, beaver board, ink, bird seed, powdered dye, soap, instant coffee, cold cream, shaving cream, hair oil, axle grease, face powder and linoleum.

Because of the definite educational value of your film, arrange a newspaper tieup in which pupils of local high school or college science classes attend a showing of your film as guests of the newspaper. Resultant publicity will more than compensate for the number of admissions involved.

With the cooperation of your newspapers, arrange a conference of local department store managers to formulate plans for staging a local Cotton Week during the engagement of your film as a tribute to Dr. Carver. Because cotton is a thoroughly American product, such a campaign should arouse public support. And with special values featured in the stores and windows, it should show direct merchandising results.

A simple and effective method for attracting attention to your film might be in distributing throughout the city small envelopes containing peanuts. On the envelope imprint a list of the various products mentioned above which Dr. Carver has evolved from the peanut and, of course, announcement of theatre and playdate. A local peanut dealer will be glad to provide the peanuts in return for a credit line.

MIRACLE MONEY!

QUACKERY, THE racket that deals with human lives as a premium, is the dramatic subject of "Miracle Money," latest of Metro-Goldwyn-Mayer's Crime Does Not Pay short subjects, heralded by members of the medical profession as one of the most important contributions to public health in years.

Exposing the criminal medical practice of hundreds of professional demagogues that resulted in the murder of 100,000 persons last year and the expenditures of $900,000,000 on worthless remedies, "Miracle Money" deals with the actual case of a medical racketeer in a mid-western city.

This particular quack, known as Dr. Jones in the picture, specialized on unfortunates afflicted with cancer and operated so cleverly that he was within the law until he committed murder.

By the clever manipulation of words, Jones led hundreds to believe that he could cure cancer by use of the Volta ray and counted on the average person's fear of Surgery as practised by reputable physicians to do the rest.

As a result of people's willingness to trust in miracles, Jones' hospital soon was crowded. Jones and his associate, a so-called Viennese specialist, were able to charge exorbitant fees for their mysterious treatment.

Months passed and the money rolled in. Then the County Hospital began receiving emergency calls from patients Dr. Jones had sent home.

Official hands were tied because, although they knew Jones had no cure for cancer, the quack possessed dozens of sworn testimonials from persons who swore he had cured them. These, officials were positive, never did have cancer.

Dr. Turner, head surgeon of the County Hospital, then devised a scheme to trap Jones. He had his assistant, Dr. Bates, examined by a committee of physicians to determine that he did not have the disease. Then he sent Dr. Bates to Jones, who immediately diagnosed his case as cancer.

One part of the scheme was to give Jones a check and inscribe it "for cancer treatment." But, Jones' nurse was too smart for this trap. They refused the check and informed Bates, posing as Mr. Wilson, that they had made a mistake in their diagnosis.

But, Bates' visit to the Jones hospital was eventful. The husband of one of Jones' patients, becoming suspicious, had threatened to take his wife to the county authorities for an examination.

Fearing the results of official scrutiny, Jones arranged to have the woman die of natural causes. Rendering her unconscious by means of a hypodermic, he placed her bed near an open window and exposed her body to rain and wind so that she would contract pneumonia.

Bates, suspecting something wrong, sent word to his superiors and forced his way into the woman's room where he came face to face with Jones' armed assistant and was threatened with instant death.

The arrival of police not only saved Bates' life, but the evidence sent Jones to prison for life on the charge of murder. His nurse is serving a sentence of twenty years and every member of Jones' nefarious organization was punished to the limit of legal possibility.

Leslie Fenton, former leading character actor, directed "Miracle Money," which was produced by Jack Chertok. John Miljan plays Dr. Jones and others in the cast include Claire DuBrey, Fred Vogading, Robert Middlemass, Boyd Crawford, Fred Warren, Victor Killian, Barbara Bedford, Ruth Robinson, Clem Bevans, Eleanor Wesselhoeft and Wally Maher.

Exploitation ☆ ☆ ☆

EXPOSING THE nefarious practises of unscrupulous quack doctors, your showing of "Miracle Money" is an event which all reputable members of the medical fraternity will applaud with enthusiasm. They can do much to aid your showing from a boxoffice point of view. To enlist their support you have only to arrange for them to see an advance screening. Invite all members of your local medical association and city and state boards of health.

Similarly, you will find the editorial writers of your local newspapers interested in any worthwhile cause such as that presented in your picture. The story depicted in "Miracle Money" will provide ideal material for their columns.

As a publicity gesture, why not arrange a tieup in which your newspaper acts as the host at a special showing of "Miracle Money" for the advanced students of a local medical school or the internes of local hospitals. Here is a prestige-building stunt for your newspaper which also performs a worthwhile service and should result in considerable extra space for your showing.

Through the influence of your city health commissioner, perhaps arrangements can be made with municipal authorities to permit your bannering lamp posts on downtown streets with cards reading "this film may save your life," or "see Miracle Money and stay out of the hospital," etc. Operators of local taxicab fleets might also be persuaded to use bumper strips containing similar copy. With the support of the city health department, it may be possible also to obtain a number of windows in local drug and department stores in which would be displayed a typical hospital room together with still blowups from your picture.

To excite attention and comment for your film, arrange to borrow an undertaker's hearse to be driven through downtown streets with banners reading "the quacks will get you if you don't watch out; see Miracle Money," etc.

Another timely and compelling Crime Does Not Pay picture exposing the quack doctors whose nefarious practises resulted in 100,000 deaths last year . . . plus $900,000,000 expended on worthless remedies.

OUR GANG

Canned Fishing

Time and time again reports have emanated from Hollywood detailing the temperamental outbursts of various stars. Reams have been written about the woes of directors and producers who have had to hold up production while some whim or fancy spent itself.

Yet the one director who should logically be plagued by the perverseness of his stars is the one who seems to have the least trouble. His name is Gordon Douglas, director of Our Gang films.

But occasionally even Douglas bucks up against unreasonable obstinacy. For instance, in "Canned Fishing," Our Gang film recently released by Metro-Goldwyn-Mayer, one scene called for Buckwheat Thomas to take a ride on the plunger of a washing machine. The request wasn't odd in vew of the fact that in his long career "Bucky" has tried nearly every form of locomotion from Shetland ponies to home-made contraptions of juvenile ingenuity that resemble a Rube Goldberg cartoon inspiration.

But Bucky was adamant and no amount of persuasion could get him on the plunger, so Gordon fell back on the old reliable psychology and let it be known that he would give the part to the youngster he liked best, intimating that it would be little Gary Jasgar.

Immediately Bucky hastened to remind Gordon that he had known him longer. So Gordon finally consented and the scene, one of the highlights of the film, was shot without further dissent from one Buckwheat Thomas.

"Canned Fishing" concerns itself with the trials and tribulations of Alfalfa and Spanky who decide to play hookey from school and go fishing. Their mothers learn of the plan, however, and decide to end hookey playing once and for all. They make the recalcitrants mind the baby who gets them into so much trouble — being locked in a heat cabinet and hamstrung in the washing machine etc. — that the kids grab their books and with a sigh of relief dash off to school.

The baby is played by little Gary Jasgar, 26 months young, whose frozen face in the midst of hectic hilarity has caused him to be termed the vest-pocket edition of Buster Keaton. However, in the final sequence of "Canned Fishing," the youngster broke precedent and almost smiled. It may have been caused by appreciation of all the trouble he had caused the other members of the Gang. But Director Douglas believes it was brought about by Gary's recognition of his growing importance, with stardom already an easy goal.

Exploitation

An Easy Washing Machine appears prominently in several scenes in "Canned Fishing." Local dealers have already been notified of this tieup. Scene stills showing Gang members with the Easy washer are included in the still set available at your Exchange. Offer these stills to your Easy washer dealers for use in co-op ads and window displays.

As an effective build-up for "Canned Fishing," why not try some canned fishing right in your lobby. A "magic fishpole" with a horseshoe magnet on the end of the line will do the trick. Patrons "fish" over a screen, behind which are placed slips of paper and a quantity of theatre guest tickets. Paper clips attached to each one permit them to be picked up by the magic fishline. Those who do not pick up passes will get slips telling their fortune or offering other prizes such as a soda at the corner fountain.

If you have a convenient place for it, an honest-to-goodness fishing contest will be sure-fire with the kids. Conduct it under newspaper auspices and promote sporting goods dealers for fishing tackle, etc., as prizes. Stills are available showing the Gang with fishing rods.

For ballyhoo purposes, send a cute youngster through the streets with a uniformed "truant officer" following him. Let the kid carry a placard reading "You'd play hookey too, to see Our Gang in "Canned Fishing," at the so-and-so Theatre.

Bear Facts

It would seem that a good cameraman working under an able director would have little to learn from an amateur who had manipulated a camera only half a dozen times at most. Especially would this seem to be the case when the amateur is a very young child.

Yet, while Gordon Douglas was directing "Bear Facts," the Hal Roach Gang Film soon to be released by Metro-Goldwyn-Mayer, he was quick to take advantage of a scene "shot" by Spanky McFarland, acknowledging that it was superior to the one taken under his direction.

It all happened when Douglas appeared on the lot with a 16 mm. camera and intrusted it to Spanky for safekeeping.

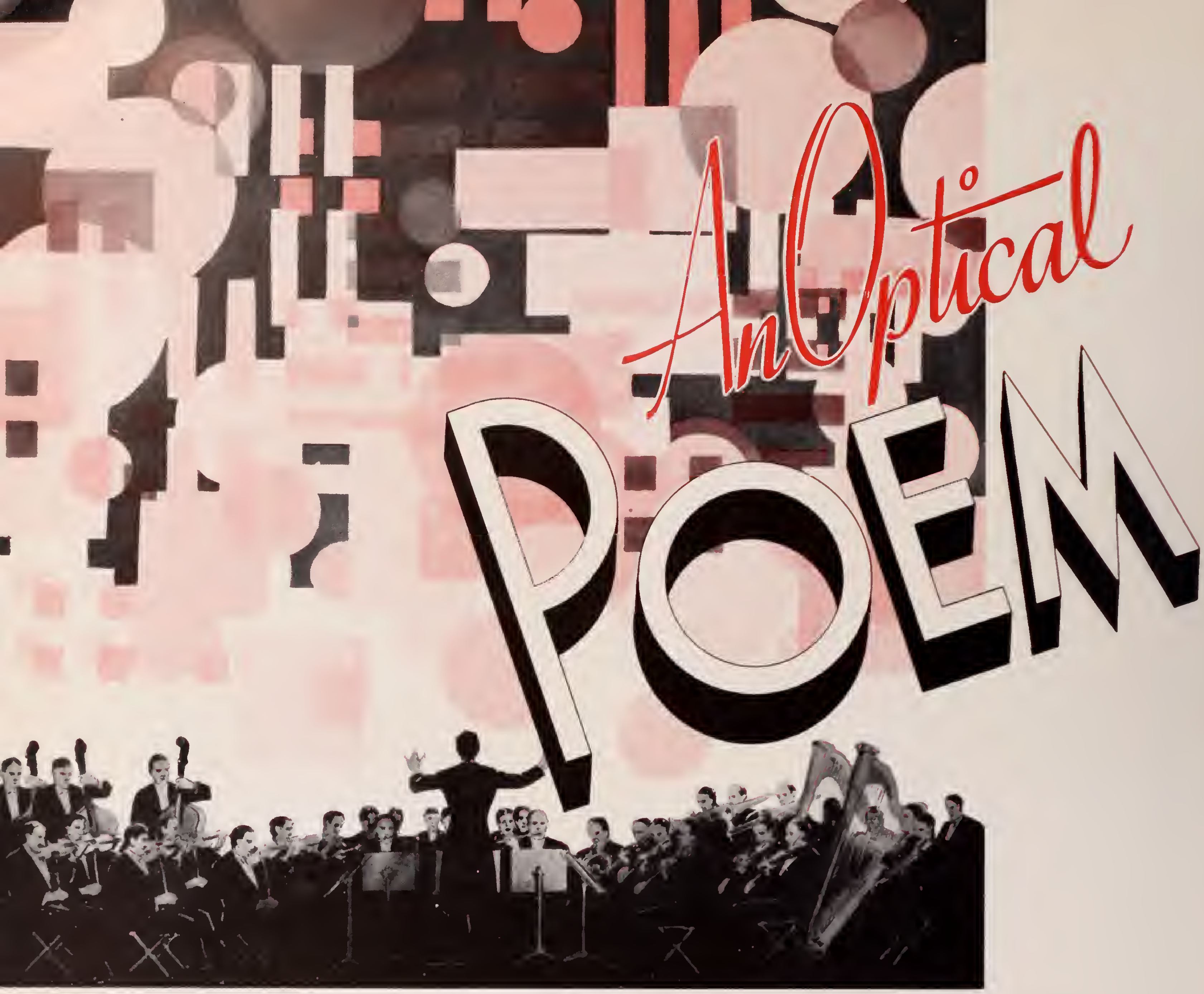
One scene in the picture necessitated expressions of fear from Porky Lee and Buckwheat Thomas upon seeing a tiger approach them. However, the kids knew that the "tiger" in this case was an animal no more vicious than their dog pal, Major, covered with a tiger skin, and naturally expressions of fear were not easily forthcoming.

When the scene was shot by the big cameras, little Spanky was down on his stomach grinding away with the 16 mm. and when the days "rushes" were developed, Spanky's film, too, was developed and screened. It was discovered that in shooting from a low angle, he had caught the subjects with top-lighting and what had been smiles of greeting to the tiger from Porky and Buckwheat, were translated by the camera to the grimaces of fear that Douglas had striven so hard to attain.

Immediately the scene was re-shot with the cameraman taking Spanky's position on the floor.

"Bear Facts" discovers the Gang on a Saturday morning longing for some excitement. Learning that a circus owner has moved into the neighborhood, they immediately decide to become animal trainers.

To cure them of their ambition, the circus owner dons a bear-skin and Alfalfa, with trepidation in his heart, proceeds to "train" him. But the "bear" has different ideas and the film winds up with the bear training Alfalfa along with the rest of the Gang; training them not to be too ambitious, or, being ambitious, not to manifest it too readily.



An Optical POEM

A visual symphony interpreting Franz Liszt's Second Hungarian Rhapsody by means of color and abstract form... the screen's most startling innovation since color and sound.

TO MEET the ever present clamor for something new on the screen, Hollywood comes forward with the most startling innovation since the advent of sound and color.

Abstract motion pictures is the answer, as supplied by "An Optical Poem," produced by Oskar Fischinger for Metro-Goldwyn-Mayer.

Described as the first example of the "absolute" in motion pictures, the production is heralded as the beginning of a new art which is to the eye what music is to the ear.

Using nothing but geometrical figures in color — circles, squares, triangles — and synchronizing them in movement with the strains of Franz Liszt's "Second Hungarian Rhapsody," Fischinger achieves a visual symphony that is tantamount to a poem.

Deriving something from the abstracts of Ruttmann and his school, the producer has created a moving canvas of the surrealist or futuristic technique, which transposes into form and color the notes of Liszt's immortal music so that it is actually seen on the screen as well as heard.

"This art," says Fischinger, "emphasizes the effect of music. It is to music what wings are to birds. Figures and forms have a definite effect upon our consciousness. When they are in color, the effect is emphasized. The staccato movement of rows of geometrical figures on the screen will get the same reaction from a person as the staccato sound of a musical instrument."

So, Fischinger has painted a visual symphony. Dots swell into great circles of color and burst upon the audience with a third dimensional effect that builds the emotions as does the blare of the trumpet that is heard. Shutters of light fall into an orchestral frenzy as the volume of sound increases. Chords break into pale cascades and rumbling base tones roll across the screen like great balls of fire. They are absolute images in space and time, sprung directly from the music, but in themselves creative and provocative.

Fischinger displays such a complete sense of visual, as well as aural, imagery that it is easy to believe that even without the strains of "Lizst's Rhapsody" as a background one well could experience the emotions provoked

"A stimulating and novel experience . . . the idea well deserves to be expanded."—GILBERT KANOUR, Baltimore Sun

"A remarkable achievement . . . I believe it possible for a deaf person, unacquainted with any sound, to enjoy the beauty of the composer's rhythm and melodic thoughts."
—CARROLL DULANEY,
Baltimore News-Post

by the music if it were not there. An instinctive appreciation of weights and volumes and a nice sense of fun make the screen live with all shades of emotion, although there is nothing passing across it but the abstract. It is almost impossible to put into words the curious mixture of shock and satisfaction evoked.

Artists and musicians who have seen "An Optical Poem" say that it is the greatest proof yet offered that the two arts are closely related. Two mediums, one aural the other visual, live in rhythm, melody, harmony, color and an amazingly precise arrangement of movement. Appealing to two senses, they combine to achieve a singularly similar effect upon the audience, which senses the perfect balance, and physical sensation that results from the combination.

Fischinger has been working on his new art in motion pictures since 1920. He made several pictures in Europe in black and white, and, although they received favorable reaction with students of art, it was not until the perfection of color and sound that he made any headway.

"Although this art of abstract motion is new to the screen," said Fischinger, "the theory is not new to the world of art. Books have been written about it since the 16th century. Scriaben, a Polish composer, used it in the theatre in 1900, when he accompanied his recital with moving, colored objects reflected on a screen by lights.

"There's some relationship between futuristic art and the new screen art I am attempting to project. The difference, of course, is motion which accentuates the effect."

Fischinger worked for six months to perfect "An Optical Poem," his first picture for Metro-Goldwyn-Mayer. He alone constitutes his entire production force, being artist, set designer, cameraman and cutter. In fact, he's the whole show, without even a human face on the screen.

Definitely, "An Optical Poem" is something new in motion pictures.

Exploitation

THE FACT that "An Optical Poem" is such a startling new departure in film-making, and one which represents a milestone in the progress of the screen, makes this short subject a natural for publicity purposes.

With proper handling, you can depend on it that this short will excite more comment from your patrons and more attention from your newspapers than any feature you have played in a month of Sundays.

Generally speaking, you have only to arrange for the proper groups to witness an advance preview and advise your newspapers of their comments, in order to make this short a definite force at your boxoffice. Among those who should by all means be included at your preview are the heads of your local Federation Of Music Clubs, music teachers of public and private schools, local musical authorities, orchestra conductors, etc. Since abstract art is also represented in your film, you should also get endorsements from outstanding local authorities in the field of futuristic or surrealist art.

There are literally millions of music-lovers throughout the country, of which your town has its share. To assure getting word of your film to them, arrange with your newspaper to have "An Optical Poem" reviewed by their music critics in addition to the regular film reviewers.

Since the coming of talkies, the motion picture theatre has had little to offer the totally deaf. Inasmuch as "An Optical Poem" seeks to interpret music by means of sight as well as sound, why not arrange with your newspaper to sponsor an experimental screening for a group of stone-deaf children from a local institution. Their reaction to the film should make a swell feature story for the newspaper.

As a merchandise tieup for your film, suggest to a local department store that they designate several Spring Fashion ensembles as "Optical Poems" — symphonies of color inspired by your film. Featured in the store's newspapers ads and show windows during your engagement, this tieup is bound to provide a direct sales-stimulant for the store as well as a boost for your boxoffice.

The Face Behind the MASK

Who was history's famous Masked Prisoner . . . committed to a living death by Louis XIV's "Lettre de Cachet" . . . his face hidden for 37 years behind an iron mask . . . John Nesbitt narrates one of the most intriguing unsolved mysteries of all time.

BENEATH THE surface of the apparently irresponsible court life of 1661 in France, there was a life-and-death struggle for power.

Louis XIV, 23 year-old king, sought to rule the nation as an absolute monarch in the face of powerful nobles who clung to their feudal privileges and opposed his scheme at every turn.

It was in this dramatic setting that there originated the famous "Lettre de Cachet," a legal instrument that permitted the king to imprison men by the stroke of a pen and commit them to a living death, their heads encased in an iron mask so that no one could look upon their faces.

The entire procedure to accomplish this barbaric torture was the signing of an order which read:

"Imprison Monsieur ________ on St. Marguerite's Island. No one, on pain of death, must converse with him nor look upon his face."

Sometime after 1661, a Sergeant of the King's Musketeers, named Rosarges, delivered to Governor Saint Mars of St. Marguerite's Prison a masked prisoner believed to have been a nobleman, who was to become one of the most famous political prisoners of all time and also one of history's great mysteries.

Just who he was, no one but Louis XIV and possibly his closest confidants knew. His treatment at St. Marguerite was that befitting a man of high importance. He ate from regal silver. His "cell" was a lavishly appointed living suite with an extensive library. He was treated with the deference of royalty. From 1661 to 1698, he lived at St. Marguerite Prison.

Then, as an old man, "The Mask," as he had come to be known, was taken to Paris by Rosarges, and Governor St. Mars to be imprisoned in the famous Britsudiere Tower in the Bastille under the custodianship of Monsieur de Junca, Lieutenant of the Bastille.

After five peaceful years "The Mask" died and was buried as Monsieur de Marchioly, a name unknown to Rosarges or De Junca.

It is with the identity of this famous prisoner that Metro-Goldwyn-Mayer's latest Historical Mystery deals. The picture, entitled, "The Face Behind the Mask," has just been completed by Jack Chertok, Metro-Goldwyn-Mayer producer of short subjects, under the direction of Jacques Tourneur and with John Nesbitt as commentator.

Three different versions of this famous prisoner's identity are presented. The theories, all supported by fact, are derived from "De Junca's Diary," "The Memoirs of de Duc de Richelieu," "Memoirs of Baron de Gleichen" and "Encyclopedia of Prisoners."

The first theory is that the man was Count Hercules Antonio Mattioli, an Italian diplomat, who induced his sovereign to sell the strongly fortified Citadel of Casal to Louis XIV to permit France to become master of Northern Italy. Mattioli, sworn to secrecy, then sold the secret to the courts of Spain and Austria. According to one version of the evidence, Louis' secret police caught him when he returned to his native Italy.

But, why did Louis not execute him? The lack of this answer leads some historians to maintain that "The Mask" was not Mattioli.

These chroniclers of history are certain that Louis hated only one man's face enough to encase it forever. That man was Nicholas Fouquet, Superintendent of Finance and the richest, most powerful man in France in 1661.

With the aid of Louise de LaValliere, his sweetheart, Louis XIV is said to have accomplished the downfall of Fouquet when she lured him into a supposedly secret rendezvous and he offered her more wealth than the King could provide if she would use her influence with the monarch in his behalf. Fouquet was arrested, charged with treason and misuse of public funds, and Louis thereafter ruled alone with an iron hand. He had wrested the wealth of France from the last of the powerful nobles.

Did Fouquet become "The Mask?" Some scholars of the 18th Century did not doubt it. But, years later, two irreconcilable facts were uncovered. First, death records say Fouquet died in 1680, the Mask twenty-three years later in 1703. Second, Fouquet would have been 88 years old in 1703. The Mask was much younger. Yet, either death record might have been falsified.

For years historians sought an explanation as to why the tyrannical Louis kept The Mask alive. Certainly, it was not through kindness. Then a grandnephew of the famous Cardinal Richelieu presented another theory, which shocked Europe.

The story dates back to 1638, when, amid the booming of cannon and cheering of the populace, Louis XIII held a man child up before his people to show them that there was born a new heir to the throne. The prince was Louis XIV. But, according to this third theory, eight hours later another boy was born to Queen Anne —a twin!

Was that boy raised in secrecy, later to become the man in the iron mask as the Duc de Richelieu claims in his memoirs? Certainly he was not harmed, for to shed royal blood in 1638 was an unforgivable sin. If a twin were born an unprecedented case in history would have been created. He would have had to share the throne of France.

As for the memoirs of the grandnephew of Richelieu, historians doubt their validity.

But, who was the Man in the Iron Mask? The secret, apparently, was taken to the grave by Louis XIV and his confidants.

Leonard Penn portrays Louis XIV in Metro-Goldwyn-Mayer's "The Face Behind the Mask." Mary Howard is seen as La Valliere. Lyons Wickland plays "The Mask." Others in the cast are Ival Henderson, Thomas Mills, Fred Warren, George Sorel, Edward Keane, Andre Marisaudom, Carlos Devaldes and Harry Worth.

Exploitation

THE TITLE of your film suggests an interesting newspaper contest in which readers would be asked to identify a series of various star heads, over which has been drawn a mask partially covering the faces. This will also be effective as an advance lobby or window tieup idea. Guest tickets will serve as prizes in both cases.

Since your film offers a factual presentation of all the existing information concerning one of the most intriguing mysteries recorded in history, "The Face Behind The Mask" will be of special interest to your schools. Modern teachers recognize the value of such pictures in vitalizing the study of history in their classrooms and will be willing and anxious to bring it to the attention of their pupils.

Libraries also have come to appreciate the fact that films such as this serve to arouse moviegoers to a desire to learn further about various subjects. Libraries now realize that they can attract many new library-users and stimulate the use of their facilities generally, by calling attention to the large selection of books on their shelves with which moviegoers can follow a given subject such as in the case of "The Face Behind The Mask." Contact them for window and counter displays, bookmarks and other such announcements of your showing.

A man wearing a metallic mask covering his entire face and tagged with a card announcing "The Face Behind The Mask." at your theatre, should attract considerable attention on a tour of department stores and office buildings, riding in street cars, etc.

THREE ACES. Loy, Gable and Tracy in a playful mood.

CONTRAST. Ultra-modern tram transports Marie Antoinette courtiers.

50,000 MILES of film is develop annually in M-G-M's great labor tories.

Another ROMANCE OF CELLULOID

A MAJOR interest in the more or less humdrum lives of millions is glamourous, fabulous Hollywood. Daily, through scores of fan magazines, newspaper gossip columns and Hollywood chatter broadcasts, the great American public strives to keep abreast of all the goings-on in this magic city of make-believe. Some, more curious than the others — or at least with more time and money — have treked clear across the country only to find the great gates of the Studios closed to them.

Well satisfied with the effectiveness of this widespread curiosity in maintaining the popularity of movie-going as America's number one pastime, highly-publicized Hollywood has been too busy to think about giving the public an insight into the serious business of movie-making which today ranks as the nation's fourth largest industry.

It remained for Metro-Goldwyn-Mayer to conceive the idea of turning the cameras on itself when, a year ago, they produced a one-reel short subject, "Romance Of Celluloid," which took up a matter-of-fact study of the motion picture, beginning with the manufacture of film out of Dixie cotton. Intended primarily to serve as an advance build-up for important new pictures to be subsequently released by M-G-M, this little picture quite astonished both producer and exhibitor with its unsuspected facility for bringing additional patrons to the boxoffice.

As a result, M-G-M is now readying a second film entitled "Another Romance Of Celluloid," which will take up where the first one left off, detailing an explanation of the many-sided phases of motion picture production.

"Another Romance Of Celluloid" depicts an average day at the M-G-M Studios. The first item is a behind-the-scenes view of the "Marie Antoinette" set. The nine A.M. call is out and Norma Shearer and Tyrone Power are preparing for a scene. Director W. S. Van Dyke calls for quiet. The cameras begin to roll and audiences see the first off-the-set scene ever filmed on a Norma Shearer set.

The scene just "shot" is taken to the laboratory for developing and printing. Developing machines that have a capacity of more than 50,000 miles of film a year are seen developing the film.

Amateur photographers will no doubt wonder how these dark room scenes were taken. The secret belongs to John M. Nickolaus, top-ranking laboratory technician in Hollywood, whose method permits the audiences to see the negative enter the developing solution, then gradually begin to turn color until the image finally appears, first dimly, then darker and darker, until full development is attained.

Next the negative is seen going through the fixing bath, the dryer, the polisher and then to the timing room where test prints are made at various light intensities to insure that each scene in a picture will be uniform in photography.

The negative is next seen in the printing room going through machines which print many positive films from the one negative.

At this point "Another Romance Of Celluloid" abandons the technical side in the making of motion pictures for a visit around the 870 acres which comprise Metro's Studios.

Escorted by the film's candid cameraman, the audience sees a panorama of the Studios taken from one of M-G-M's own streetcars. Many stars walking about the lot are caught by the camera before the train ride ends at one of the studio's miniature theatres where scenes from many forthcoming pictures are run off for the benefit of the spectators.

In presenting "Another Romance Of Celluloid" Metro-Goldwyn-Mayer believes that it will go a long way toward answering hundreds of queries in the minds of theatre audiences concerning the numerous details in the production of motion pictures.

Exploitation ☆ ☆ ☆

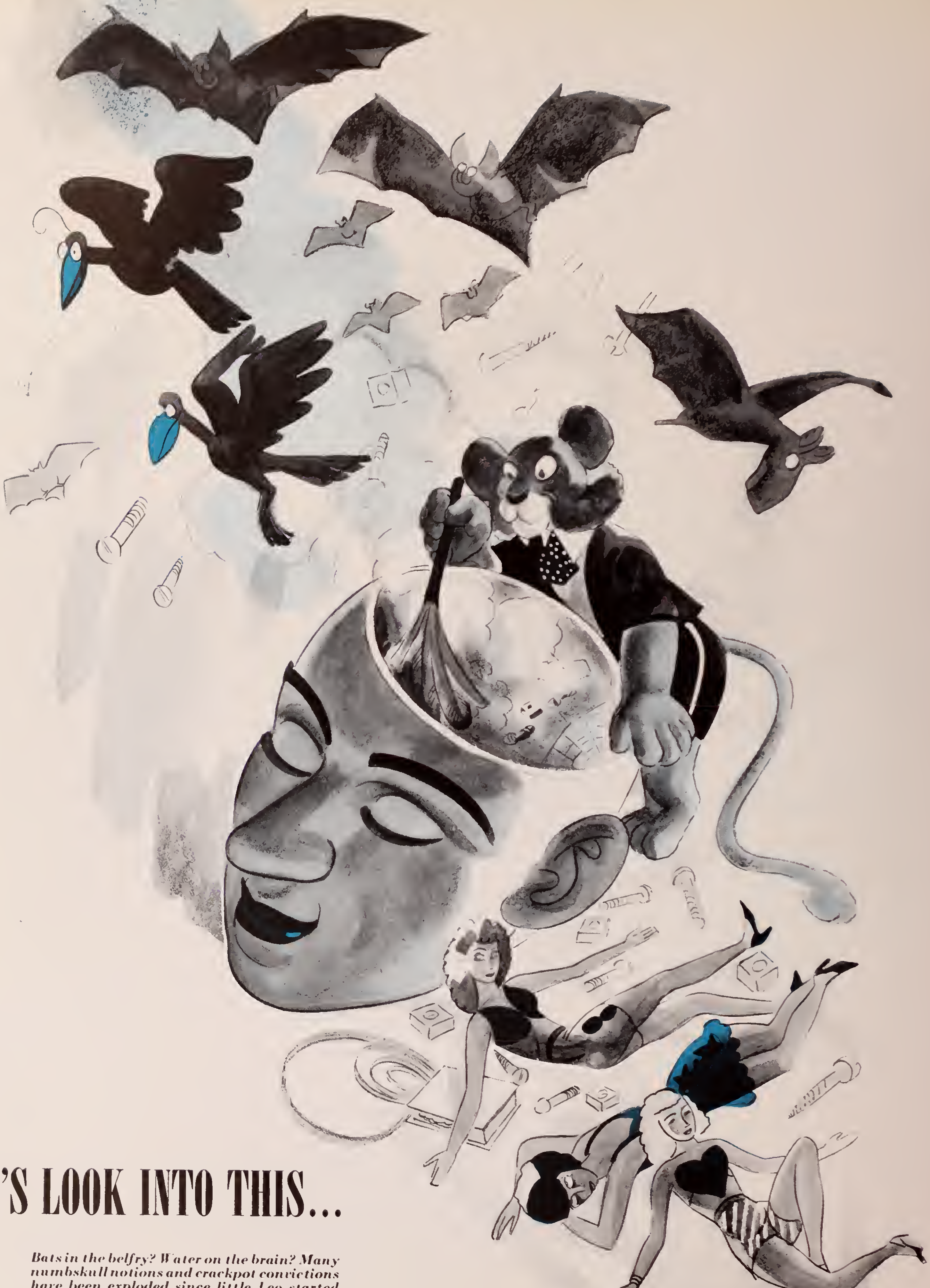
EXHIBITORS WHO played "Romance Of Celluloid" last year expecting it to be merely a glorified trailer announcing forthcoming product, were pleasantly surprised to discover they had a short subject possessing definite boxoffice appeal and infinite exploitation opportunities. Knowing in advance what to expect of the sequel, "Another Romance Of Celluloid," intelligent showmen will want to plan on booking it as a regular entertainment unit, giving it its deserved importance in newspaper ads, lobby displays and all other publicity.

Local schools and colleges will be glad to bring this film to the attention of their pupils because of the undoubted educational qualities it contains. Here is an opportunity for students of the motion picture to SEE the inside of the industrys largest studio, the technical side of production including laboratory processes, operation of the motion picture camera, etc.

As in the case of the first "Romance Of Celluloid," this picture holds a special interest for the thousands of amateur camera enthusiasts, both still and movie. Now they can see for the first time the various methods used in developing and printing miles of motion picture film in Hollywood's greatest film laboratory. Notify camera stores and clubs of your film and they will spread the word of your showing to all local amateur camera fans.

Unquestionably, your film will stimulate renewed interest in candid cameras and the newer craze of amateur movies. For one thing, it contains actual scenes of the Eastman plant in Rochester, N.Y., where most of the camera supplies and equipment sold throughout the world is manufactured. This gives you a natural opportunity for cooperative ad and window tieups with every store that sells cameras or movie outfits.

Of the million-odd drug stores throughout the country, ninety-nine percent of them act as sub-agencies for the development, printing and enlargement of camera films. Through these stores, you can blanket your town with small placards announcing "Another Romance Of Celluloid." Similarly, the companies who handle this film developing for the drug stores can be persuaded to include printed announcements of your showing in the envelopes in which prints are returned.



LET'S LOOK INTO THIS...

Bats in the belfry? Water on the brain? Many numbskull notions and crackpot convictions have been exploded since little Leo started putting new ideas in people's heads with his SHORTS STORY magazine. If you are not completely convinced of the growing importance of shorts, he would like to know why. Give the kid a chance to set you right . . . WRITE!

MGM SHORTStory

JAN · FEB · 1938

IN THIS ISSUE

Short Words By Will Hays
Interstate's Short Success Story
Shorts As A School Subject

Enjoy Extra Pleasures with the Extra Revenue Derived From M-G-M Shorts

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FURNESS

Leads the way to

BERMUDA

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ENTIRE CONTENTS OF THIS PUBLICATION IS AVAILABLE FOR REPRODUCTION IN WHOLE OR IN PART • ADDRESS ALL COMMUNICATIONS TO THE EDITOR

M-G-M is the hardest thinking studio on the subject of interesting shorts • JAY CARMODY, WASHINGTON, D.C. STAR

I nominate as the year's best short Pete Smith's "Romance Of Radium" • ALLEN SAUNDERS, TOLEDO, O. NEWS-BEE •

LEO JUNIOR'S LION-UP

A convenient index, for reference purposes, of short subjects which have appeared in previous issues

CRIME DOES NOT PAY

Give Till it Hurts — Exposing the fake charity racket. A gentleman, representing himself as a philanthropist, inveigles a doctor into a charity drive, makes a clean-up, but is finally apprehended. (20 mins.) *OCT*

Behind the Criminal — An exposé of the methods employed by the unscrupulous criminal lawyer, the underworld mouthpiece, who resorts to perjured testimony, false alibis, cajolery, and bribery to keep the public enemy at large. (21 mins.) *NOV.*

SPECIALS

Jimmie Fidler's Personality Parade — One of the cinema capital's favorite sons creates a motion picture album of 72 great stars. An inspired tribute to the Hollywood heroes of today and yesterday. (20 mins.) *DEC.*

The New Audioscopiks — Another adventure in third-dimensional photography, with Pete Smith commenting upon knife throwers, elephants, firemen, etc., who intimidate the audience. (8 mins.) *DEC.*

MUSICALS

Sunday Night at the Trocadero — Hollywood celebrities gather at this famous night spot, with entertainment by Connie Boswell and others. (20 mins.) *OCT*

Our Gang Follies of 1938 — Alfalfa the "king of crooners," has a dream in which the various members of the Gang are seen in a lavish night club as famous entrepreneurs, singers, dancers and musicians. (21 mins.) *DEC.*

The Canary Comes Across — A case of mistaken identity in which an innocent bystander gets thrown into jail just in time to help win a musical contest in inter-penitentiary competition. Cast includes Erik Rhodes, Virginia Grey, Maurice Black and Oscar O'Shea. (21 mins.) *DEC*

Billy Rose's Theatre of Tomorrow — Bringing to the screen a goodly portion of the spectacular extravaganza, "The Casa Manana Revue," which Billy Rose conceived for the Fort Worth, Texas Centennial. Among those featured are Harriet Hoctor, Everett Marshall, The California Varsity Eight and the Stuart Morgan Dancers. *DEC*

HISTORICAL MYSTERIES

The Man In the Barn — John Wilkes Booth, assassin of Lincoln, was supposed to have burned to death in a barn. A charred body was found. But was it Booth's? Facts accumulated through the years cast serious doubts upon the matter. (10 mins.) *NOV.*

PETE SMITH SPECIALTIES

Romance of Radium — Undoubtedly the biggest little picture in the history of Hollywood. An actual screen photo of radium, covering its entire history and scientific importance. (10 mins.) *OCT.*

Jungle Juveniles — A youngster wanders out into the "jungle" and meets two trained monkeys, leading to hilarious consequences. (9 mins.) *OCT.*

Friend Indeed — Heart-tugging story of a blind man and his dog. When the man is refused permission to keep his dog with him on a train he goes to Washington and pleads his case before the Interstate Commerce Commission. The dog wins over the committee. (10 mins.) *NOV.*

Candid Cameramaniacs — Tracing the development of photography from the fourth century B.C., up through the period you laugh at in your family album, to the candid camera enthusiasts of the present day. Proving that the "addicts" have a place in society after all. (9 mins.) *NOV.*

Decathlon Champion — The story of how Glenn Morris, farm boy, thru sheer determination won the decathlon event in the 1936 Olympics, and the title, "World's Greatest Athlete." (10 mins.) *NOV.*

MINIATURES

Rainbow Pass — One of the most curious events in the world, a Chinese theatrical performance, revealing how these peoples' imaginations are called into play to visualize scenery and properties never seen on the stage. (10 mins.) *OCT.*

What Do You Think? No. 2 — Involving the question of thought transference and communication with the dead, an actual case is presented in which a man, dead twenty years, is alleged to have prevented a murder. Carey Wilson is narrator. (10 mins.) *DEC.*

ROBERT BENCHLEY

Night at the Movies — Another adventure of Mr. Average Man Benchley, involving the problems of what movie to see, finding a seat, inability to see the screen and mistaking the exit door for the smoking room entrance. It all proves too much for Mr. B. (10 mins.) *NOV.*

OUR GANG COMEDIES

Pigskin Palooka — Alfalfa is touted as a football star and plays with the Gang's team against a bunch of "toughies." Although never having played the game before he unwittingly becomes the hero. (11 mins.) *NOV.*

Mail and Female — Alfalfa is trapped in Darla's house and, in order to save his eligibility for the "He-Men Women Haters Club," dresses in Darla's clothes. All the "Haters" fall for the new "girl." (11 mins.) *NOV.*

JAN • FEB • 1938

M-G-M
SHORT STORY

EDITED BY
HERB MORGAN

EDITORIAL ADVISORY BOARD
Howard Dietz
S. F. Seadler • Howard Strickling
Oscar A. Doob

PUBLISHED AT 1540 BROADWAY, NEW YORK, N.Y.

DETROIT ROTARY

THE ROTARY CLUB OF DENVER

ROTARY CLUB OF LOS ANGELES

Rotary Club of Buffalo

ROTARY CLUB CLEVELAND

ROTARY CLUB OF DALLAS

ROTARY CLUB OF BOSTON

ROTARY CLUB OF NEW YORK

Heres How

M-G-M's Shorts Promotion Starts The Wheels Turning

A FEW SHORT WORDS BY

Will Hays

President, Motion Picture Producers and Distributors of America.

No drama of the screen is more dramatic than the story of the screen itself.

That story began with "shorts". In the beginning there was the short subject. It was the motion picture.

Consider what THE GREAT TRAIN ROBBERY set in motion: a new medium for drama, a new art, a new institution--the motion picture theatre, a social achievement; a means of communication that men had wanted since they drew pictures on the walls of caves, a contribution to civilization; a new business, now a great industry.

The photoplay was not the "short" grown up. THE BIRTH OF A NATION was something new...something as new and different as the novel is inherently distinct from the short story.

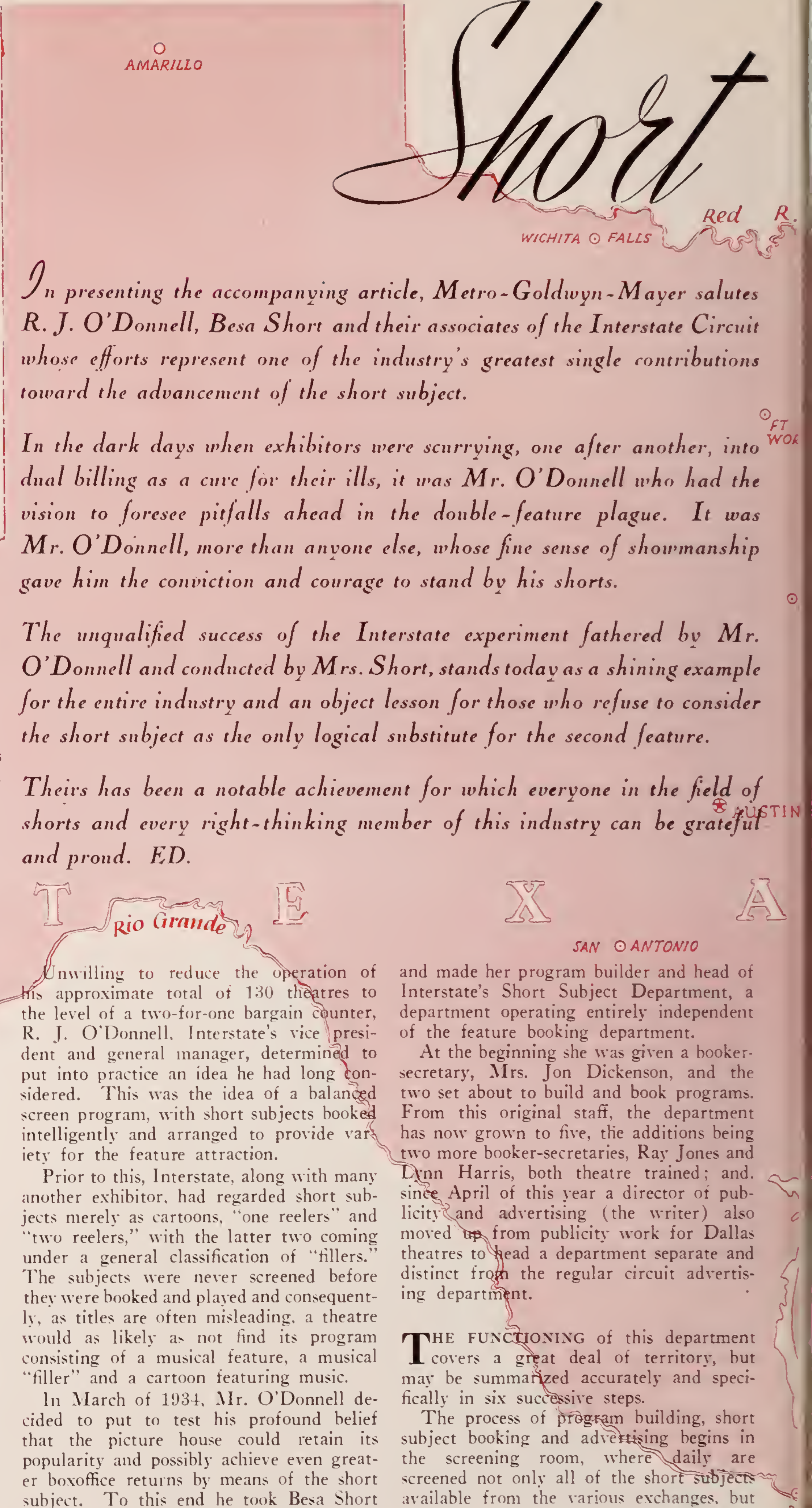
When Richardson wrote "Pamela" and gave the first novel to English literature, the short lost nothing in prestige.

The short motion picture offers one of the most lucrative fields for exploration in all art. Its future is bright with promise.

To its past and to its tomorrow, it is a pleasure to do honor.

SHORTS STORY MAGAZINE GUEST EDITORIAL

R. J. O'DONNELL
he had a short idea



Short

In presenting the accompanying article, Metro-Goldwyn-Mayer salutes R. J. O'Donnell, Besa Short and their associates of the Interstate Circuit whose efforts represent one of the industry's greatest single contributions toward the advancement of the short subject.

In the dark days when exhibitors were scurrying, one after another, into dual billing as a cure for their ills, it was Mr. O'Donnell who had the vision to foresee pitfalls ahead in the double-feature plague. It was Mr. O'Donnell, more than anyone else, whose fine sense of showmanship gave him the conviction and courage to stand by his shorts.

The unqualified success of the Interstate experiment fathered by Mr. O'Donnell and conducted by Mrs. Short, stands today as a shining example for the entire industry and an object lesson for those who refuse to consider the short subject as the only logical substitute for the second feature.

Theirs has been a notable achievement for which everyone in the field of shorts and every right-thinking member of this industry can be grateful and proud. ED.

BY FRED McFADDEN

INTERSTATE CIRCUIT of Texas has its own Short Story; a story compiled from four years of concentrated effort on the part of a unique department — until recently the only one of its kind — devoting its full attention exclusively to the job of proper booking and thorough merchandising of short subjects.

Interstate's Short Story is also a Success Story. It has accounted for much additional revenue at the theatre boxoffices and, even more importantly, it has succeeded in warding off various current evils of show business. Proof that it is a real success story may be found in the fact that Interstate's short story, recently told in printed form, has found its way by request into practically every other circuit in the United States and a number in Canada and Europe. As a result, it has fostered an increased interest in short subjects and served as a model for the establishment of similar departments over the country.

Interstate's short story began when it became possible for those who make up theatre audiences to turn the dial of a radio to bring the best of all types of talent and entertainment into their homes. It was at this point that something happened to picture house entertainment. Where orchestras and stage shows had once sufficed to satisfy the tastes of those who demanded more than screen fare, these no longer counted. Under stress of competition, many theatres resorted to the practice of double features. Others lowered prices as a possible remedy. Interstate, however, worked on an entirely different idea to bolster its entertainment.

Unwilling to reduce the operation of his approximate total of 130 theatres to the level of a two-for-one bargain counter, R. J. O'Donnell, Interstate's vice president and general manager, determined to put into practice an idea he had long considered. This was the idea of a balanced screen program, with short subjects booked intelligently and arranged to provide variety for the feature attraction.

Prior to this, Interstate, along with many another exhibitor, had regarded short subjects merely as cartoons, "one reelers" and "two reelers," with the latter two coming under a general classification of "fillers." The subjects were never screened before they were booked and played and consequently, as titles are often misleading, a theatre would as likely as not find its program consisting of a musical feature, a musical "filler" and a cartoon featuring music.

In March of 1934, Mr. O'Donnell decided to put to test his profound belief that the picture house could retain its popularity and possibly achieve even greater boxoffice returns by means of the short subject. To this end he took Besa Short out of publicity work for Dallas theatres and made her program builder and head of Interstate's Short Subject Department, a department operating entirely independent of the feature booking department.

At the beginning she was given a booker-secretary, Mrs. Jon Dickenson, and the two set about to build and book programs. From this original staff, the department has now grown to five, the additions being two more booker-secretaries, Ray Jones and Lynn Harris, both theatre trained; and, since April of this year a director of publicity and advertising (the writer) also moved up from publicity work for Dallas theatres to head a department separate and distinct from the regular circuit advertising department.

THE FUNCTIONING of this department covers a great deal of territory, but may be summarized accurately and specifically in six successive steps.

The process of program building, short subject booking and advertising begins in the screening room, where daily are screened not only all of the short subjects available from the various exchanges, but the feature attractions as well. These

SUCCESS *Story*

BESA SHORT and FRED McFADDEN

She books; he sells 500 short programs a week for Interstate's 145 theatres

screenings furnish the program builder with necessary information as to running times, types of subjects and casts, and, due to the fact that only Metro-Goldwyn-Mayer prepares press material and mats on shorts, provides the advertising department with needed material for its work.

Following the screenings, the program builder writes strictly informative and unopiononated reviews on the subjects screened and these, along with other items of importance, which will be described later, are included in a special short subject section of a bulletin of circuit activities sent to the managers each week. These reviews give running times, casts and enough of the story to reveal the type of subject. This material is filed by all theatre managers for future references.

Keeping the work in progressive order, the third step actually involves the publicity and advertising department, but to continue with the activities of program building and booking, a jump will be made at this point to the fourth step.

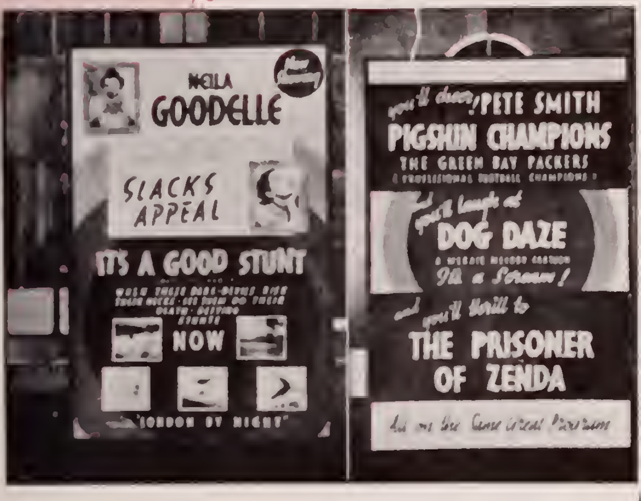
After the feature pictures have been set, Mrs. Short begins her highly specialized process of program building, which is the astute booking of short subjects with the proper features to give the whole program a satisfying balance and a running time of not more than two hours, except in special instances. Each program of shorts is dictated to one of the booker-secretaries, who follows through with the actual work of booking and billing the shows. One booker-secretary handles the key points, another books the towns in West Texas and New Mexico, while the third books all theatres in East Texas and the Rio Grande Valley. For the entire circuit approximately 400 changes of program are booked weekly.

In the work of building programs, a number of points must be taken into consideration. Weak features must be given additional support by strong shorts that can be sold to make the entire program look bigger and better. Programs with heavy features must be lightened by musical or novelty shorts, while comedy features must have surrounding subjects of a more dramatic nature. Variety is the keynote of the program at all times.

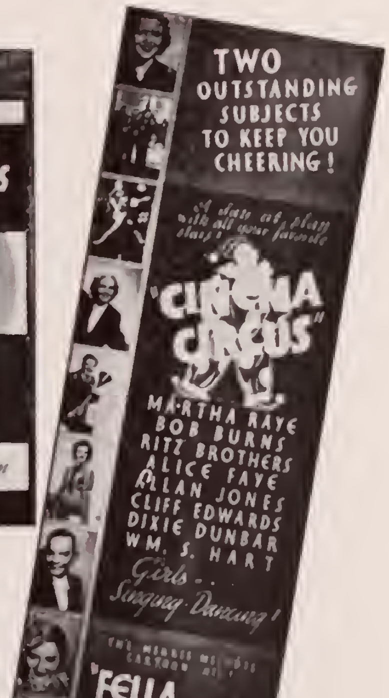
The next step involves the weekly bulletin sent to managers as well as the weekly reports from the managers themselves on the short subjects played. Each week the short subject department receives Short Subject Reports from every manager in the circuit. Listed on the reports are the titles of the subjects played on each program, the audience reaction, fitness of each subject for the particular bill, advertising value, opinions of the managers and any exploitation ideas carried out. From this information, the program builder prepares additional material for the weekly bulletin. Recognition in the form of "distinctions" is given those managers who make outstanding efforts in short subject promotion, while those who fail to "sell" programs or neglect to send in their reports are penalized by having their names listed in the bulletin's "dog house," a dreaded place. All of this keeps interest very much alive in short subjects and serves also as a medium for the exchange of ideas.

The final step in the building and booking process is the work of keeping a ready and complete analysis of the circuit short subject situation. This includes the various buys, deals, lists of subjects booked

HOUSTON
GALVESTON


NELLA GOODELLE
SLACKS APPEAL
IT'S A GOOD STUNT
NOW
LONDON BY NIGHT
you'll cheer PETE SMITH
PIGSKIN CHAMPIONS
THE GREEN BAY PACKERS
you'll laugh at
DOG DAZE
It's a Scream!
and you'll thrill to
THE PRISONER OF ZENDA
All on the Same Great Program

THEY BILL LITTLE PICTURES BIG
Eye appeal in the lobby gives shorts sales appeal at the box-office. Interstate has learned


TWO OUTSTANDING SUBJECTS TO KEEP YOU CHEERING!
A date at play with all your favorite stars
"CINEMA CIRCUS"
MARTHA RAYE
BOB BURNS
RITZ BROTHERS
ALICE FAYE
ALLAN JONES
CLIFF EDWARDS
DIXIE DUNBAR
WM. S. HART
Girls... Singing-Dancing!
"FELLA WITH A FIDDLE"

Short SUCCESS Story

and the product left to play. This provides at all times an actual picture of the situation and enables the department to keep constant check on all commitments.

Aside from the regular and routine work of building short subject programs around the feature attractions, the program builder and the booking department often experiment with unusual types of programs. Among these have been shows made up entirely of short subjects, all-band act and musical short bills, special short subject matinees for children and complete programs of cartoons. The popularity of programs of these types and the success in added boxoffice receipts have resulted in periodical requests from managers for additional shows of this nature for their situations.

RETURNING NOW to the third step and the work of the publicity and advertising department, a return is also made to the screening room. Just as the program builder prepares a review on each short that is screened, so does the publicity and advertising director prepare a publicity story on every short viewed. These are mimeographed and sent weekly to all managers. Some of the stories are no more than short paragraphs, but regardless of the importance of any subject, a story is written for newspaper use. The stories are prepared so that they may be used separately, or so that two or more may be combined as a single publicity story for a complete program. Publicity mats are also prepared for those subjects on which stills are available. From the reviews and these stories, the managers obtain sufficient information for the preparation of their own sales catchlines, lobby copy and other special advertising.

Ad mats are prepared on the important subjects and sent out every two weeks. There are also stock mats on the various series of shorts, star subjects, cartoons and newsreels. When it is received by the managers, all of this publicity, advertising and exploitation material is filed along with the reviews until time for use.

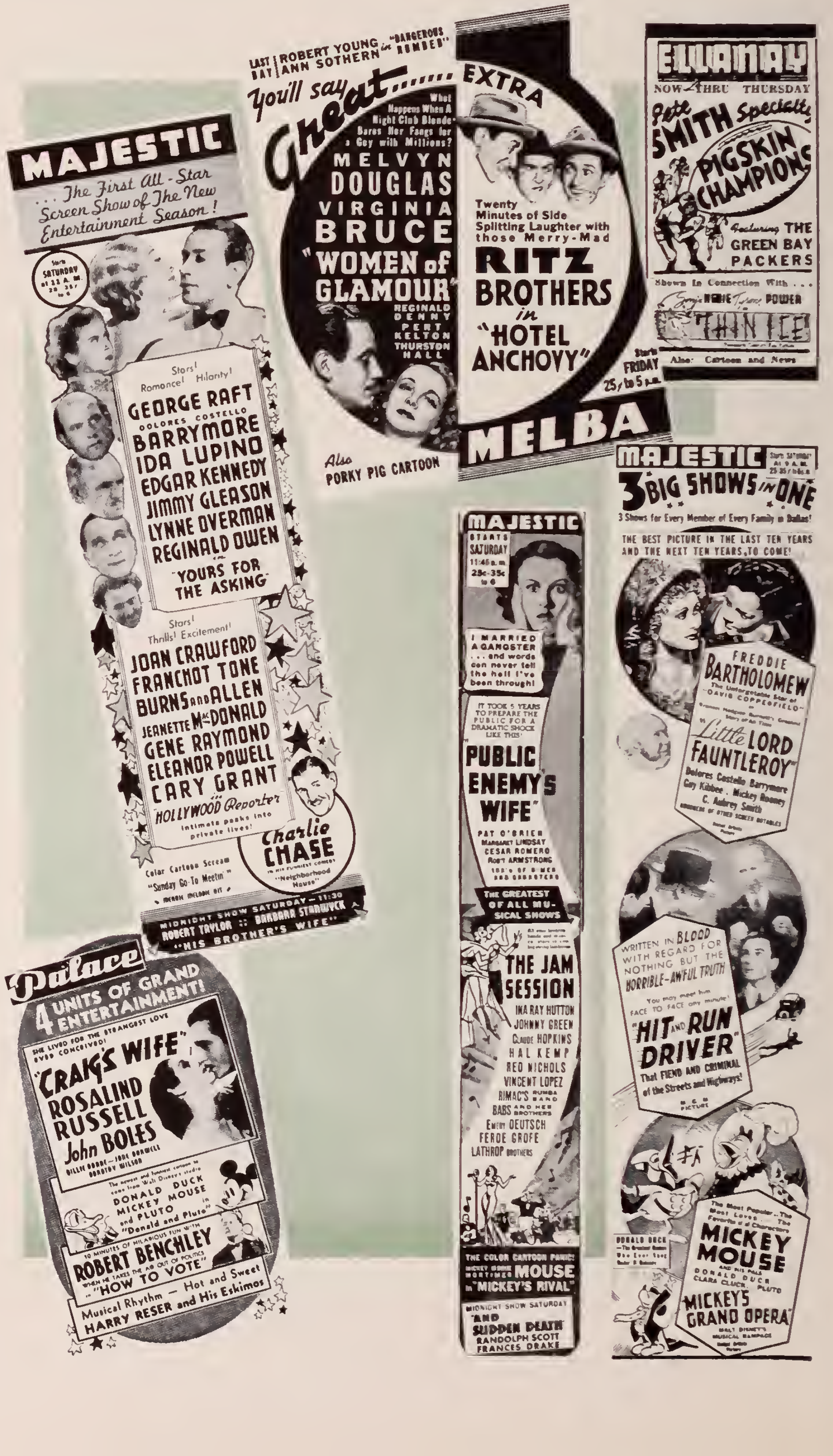
Suggestions for exploitation are made with the short subject reviews and are explained more in detail with mention of specific tieups in special notes included with the publicity stories. The advertising department prepares special trailers, lobby art work, special displays and other merchandising materials requested by managers.

One of the principal points stressed by the entire department is that of selling names in short subjects in order to build up as much star power as possible, thereby building boxoffice value. All publicity stories list star names and casts. The same treatment is given the ads and the booking department follows through on this idea by listing a star name on all booking sheets that go out to managers in advance of their programs.

In a final analysis of the short subject department, both the booking and the advertising divisions conduct their work principally as a service for the managers. Likes and dislikes are catered to as much as possible, ideas for specially built programs are carried out and all suggestions are given careful attention and consideration at all times.

As the last words in Interstate's Short Subject Story, a statement by Mr. O'Donnell concerning this type of screen entertainment is most expressive: "If they're worth buying, they're worth playing, — and if they're worth playing, they're certainly worth SELLING."

INTERSTATE SELLS SHORTS UP WITH FEATURES



MAJESTIC
. . . The First All-Star Screen Show of The New Entertainment Season!
Starts SATURDAY at 11 A. M. 20, 35¢ to 6
Stars! Romance! Hilarity!
GEORGE RAFT
DOLORES COSTELLO BARRYMORE
IDA LUPINO
EDGAR KENNEDY
JIMMY GLEASON
LYNNE OVERMAN
REGINALD OWEN
in
"YOURS FOR THE ASKING"
Stars! Thrills! Excitement!
JOAN CRAWFORD
FRANCHOT TONE
BURNS AND ALLEN
JEANETTE McDONALD
GENE RAYMOND
ELEANOR POWELL
CARY GRANT
in
"HOLLYWOOD Reporter"
intimate peeks into private lives!
Color Cartoon Scream
"Sunday Go-To Meetin'"
Charlie CHASE
in his funniest comedy
"Neighborhood House"
MIDNIGHT SHOW SATURDAY—11:30
ROBERT TAYLOR :: BARBARA STANWYCK
"HIS BROTHER'S WIFE"

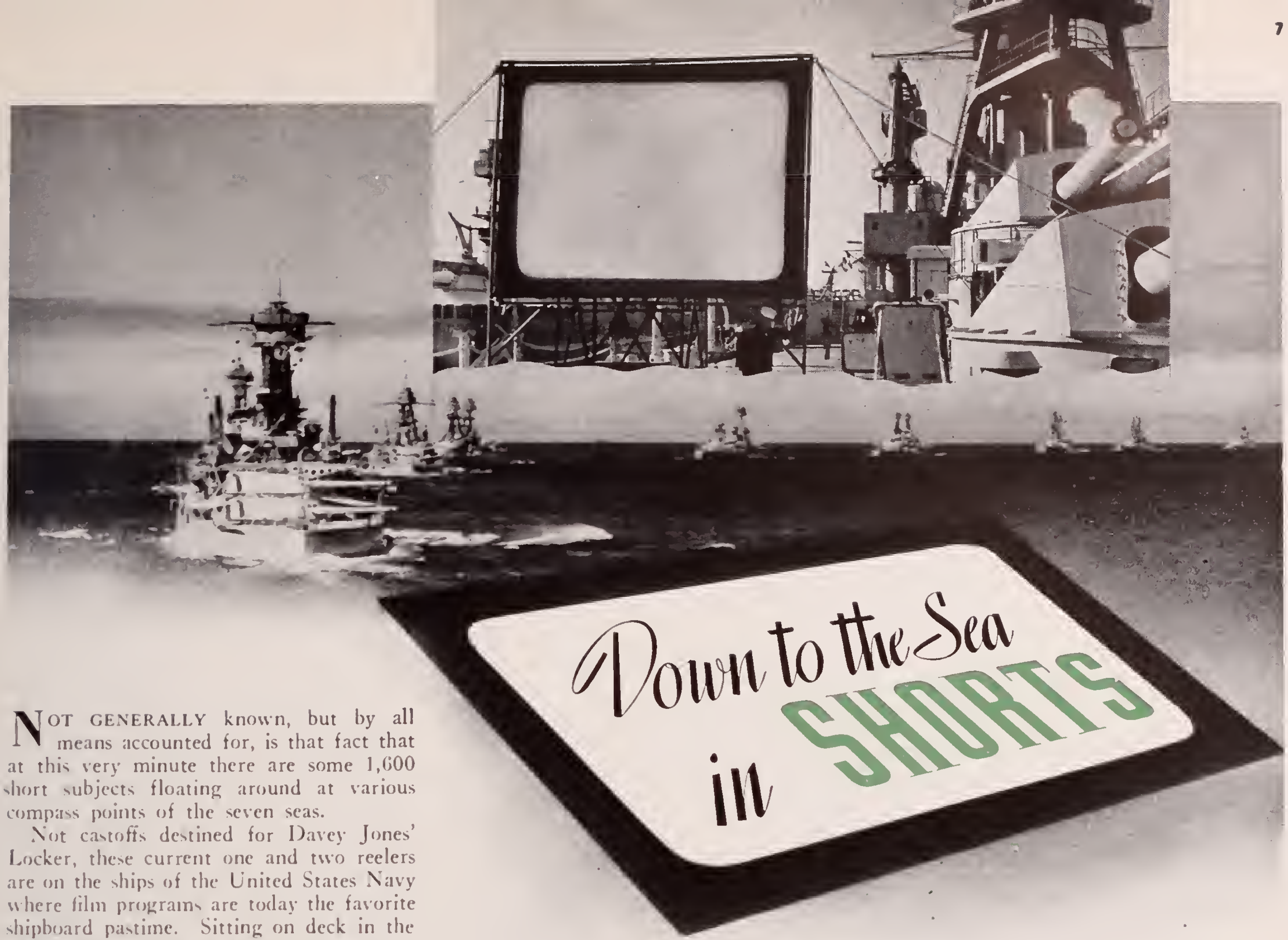
LAST DAY | ROBERT YOUNG | ANN SOTHERN in "DANGEROUS NUMBER"
You'll say Great........
What Happens When A Night Club Blonde Bares Her Fangs for a Guy with Millions?
MELVYN DOUGLAS
VIRGINIA BRUCE
"WOMEN of GLAMOUR"
REGINALD DENNY
PERT KELTON
THURSTON HALL
Also PORKY PIG CARTOON
EXTRA
Twenty Minutes of Side Splitting Laughter with those Merry-Mad
RITZ BROTHERS
in
"HOTEL ANCHOVY"
Starts FRIDAY 25¢ to 5 p.m.
MELBA

ELLANAY
NOW THRU THURSDAY
Pete SMITH Specialty
PIGSKIN CHAMPIONS
featuring THE GREEN BAY PACKERS
Shown In Connection With . . .
Sonja HENIE Tyrone POWER
THIN ICE
Also: Cartoon and News

PALACE
4 UNITS OF GRAND ENTERTAINMENT!
SHE LIVED FOR THE STRANGEST LOVE EVER CONCEIVED!
"CRAIG'S WIFE"
ROSALIND RUSSELL
John BOLES
BILLIE BURKE—JANE DARWELL
DOROTHY WILSON
The newest and funniest cartoon to come from Walt Disney's studio
DONALD DUCK
MICKEY MOUSE
and PLUTO in
"Donald and Pluto"
10 MINUTES OF HILARIOUS FUN WITH
ROBERT BENCHLEY
WHEN HE TAKES THE AB OUT OF POLITICS
in "HOW TO VOTE"
Musical Rhythm — Hot and Sweet
HARRY RESER and His Eskimos

MAJESTIC
STARTS SATURDAY 11:45 a.m. 25c-35c to 6
I MARRIED A GANGSTER . . . and words can never tell the hell I've been through!
IT TOOK 5 YEARS TO PREPARE THE PUBLIC FOR A DRAMATIC SHOCK LIKE THIS!
"PUBLIC ENEMY'S WIFE"
PAT O'BRIEN
MARGARET LINDSAY
CESAR ROMERO
ROBT ARMSTRONG
THE GREATEST OF ALL MUSICAL SHOWS
THE JAM SESSION
INA RAY HUTTON
JOHNNY GREEN
CLAUDE HOPKINS
HAL KEMP
RED NICHOLS
VINCENT LOPEZ
RIMAC'S RUMBA BAND
BABS AND HER BROTHERS
EMERY DEUTSCH
FERDE GROFE
LATHROP BROTHERS
THE COLOR CARTOON PANIC!
MICKEY MOUSE
in "MICKEY'S RIVAL"
MIDNIGHT SHOW SATURDAY
"AND SUDDEN DEATH"
RANDOLPH SCOTT
FRANCES DRAKE

MAJESTIC
Starts SATURDAY At 9 A.M. 25 35¢ to 6 p.m.
3 BIG SHOWS IN ONE
3 Shows for Every Member of Every Family in Dallas!
THE BEST PICTURE IN THE LAST TEN YEARS AND THE NEXT TEN YEARS, TO COME!
FREDDIE BARTHOLOMEW
The Unforgettable Star of "DAVID COPPERFIELD"
in
"Little LORD FAUNTLEROY"
Dolores Costello Barrymore
Guy Kibbee . Mickey Rooney
C. Aubrey Smith
HUNDREDS OF OTHER SCREEN NOTABLES
WRITTEN IN BLOOD WITH REGARD FOR NOTHING BUT THE HORRIBLE-AWFUL TRUTH
You may meet him FACE TO FACE any minute!
"HIT AND RUN DRIVER"
That FIEND AND CRIMINAL of the Streets and Highways!
M G M PICTURE
The Most Popular ... The Most Loved ... The Favorite of all Characters
MICKEY MOUSE
AND HIS PALS
DONALD DUCK
CLARA CLUCK, PLUTO
"MICKEY'S GRAND OPERA"
WALT DISNEY'S MUSICAL RAMPAGE



Down to the Sea in SHORTS

BY JEFF LIVINGSTON

NOT GENERALLY known, but by all means accounted for, is that fact that at this very minute there are some 1,600 short subjects floating around at various compass points of the seven seas.

Not castoffs destined for Davey Jones' Locker, these current one and two reelers are on the ships of the United States Navy where film programs are today the favorite shipboard pastime. Sitting on deck in the twilight, watching a screen flanked by gently tossing ocean waters, Uncle Sam's sailorboys have come to enjoy their night at the movies as thoroughly as any conventional theatre audience.

It seems that the Navy has been feeding its boys Hollywood filmfare for nearly twenty years, ever since the Pearl White serial "Perils Of Pauline" was screened with such great success on the armored cruiser Frederick as it convoyed transports through the North Atlantic. From this beginning, sailors soon demanded and obtained motion picture programs on a regular basis. Today they are shown nightly.

Each year the Navy acquires well over 4,000 total reels of shorts and features, or just about the entire Hollywood output. All films are leased, censored and distributed by the Navy Motion Picture Exchange Bureau at the Navy Yard in New York.

At present, the officer in charge is Lieutenant Commander John Vincent McElduff, who was transferred to that office from the battleship, Wyoming. In addition to choosing entertaining films, he has the unenviable task of seeing that each picture selected for showing does not contain any scene, incident or dialogue which might offend the sensibilities of foreign officers and other governmental representatives, whom the Navy often invites to its film showings when visiting foreign ports.

Distribution problems are one of Skipper McElduff's major headaches since there is no telling where the Navy theatre will be from week to week. But with characteristic thoroughness a system has been worked out whereby each ship is guaranteed a complete change of program every night.

Two prints are made of each picture. One is labeled "E" for the east coast scouting fleet; the other is labeled "W" and goes to the west coast battle fleet. From ship to ship, in order of their rank, the films are passed along through their respective fleets, no matter where they may be. During long cruises it is no uncommon sight to see pitched sham battles halted on the open sea, while small boats scurry from ship to ship, transferring small cans of celluloid.

After the films have completed their rounds they are sent to foreign stations, coast guard ships and bases and Army transports. Finally, they are sent to ships on special missions; all told, more than two thousand programs, averaging eight reels each are kept in circulation at all times.

COMMANDER MCELDUFF endeavors to keep the nightly shows down to eight reels whenever possible. Nevertheless, he always likes to include a good short subject on the program. The sailors go for the little features in a big way, their reaction for the most part corresponding to that of civilians.

Two exceptions, however, are traveltalks and cartoons. Objection to the former is obvious. It's trite stuff because the majority of the sailors have visited the places depicted. Their only interest is in recognizing the various spots they have seen "in the flesh."

Cartoons, too, are taboo in the Navy. The gobs just can't get used to the unrealistic carryings-on of the various mice and men of fantasy.

But they do go for sport pictures. They thrill to such one-reelers as "Hurling," "Sports On Ice" and "Pigskin Champions." Aside from the normal interest in sports that most people have, the sailor's interest can easily be understood when their own athletic indulgence is necessarily limited to deck tennis or shuffleboard. As a matter of fact, the tars seem to enjoy all of the Pete Smith offerings. They like his fine sense of humor and witty quips.

Among the features, Western pictures are little liked by the sailors, and for some reason, films about the Navy are strangely unpopular. Among the favorite actors are Wallace Beery and the Rogers-Astaire dance team. Best liked comedians are the Marx Brothers who have been known to cause sailors to fall overboard with glee. And, with mild fluctuations in favor of Myrna Loy, Joan Crawford and Claudette Colbert, Mae West remains the average gob's favorite dream girl.

Undoubtedly, the Navy fans are guaranteed better film fare than the average moviegoer because the Navy has little to do with second-half-of-the-program pictures. They want only good pictures and good shorts to round out the bill. And they are most vehement in their denunciation of bad films. And, as Skipper McElduff will point out, the average demands of the maritime spectators are certainly equal to, if not greater than those of landlubber audiences.

4 BELLS for Bell

FROM Nelson Bell, widely known movie critic of the Washington Post, J. Raymond Bell, (not related) publicist of Loew's Washington theatres, got this handsome columnar spread on Jimmie Fidler's "Personality Parade." In his later Palace Theatre review, Critic Bell recommended the special two-reeler as "alone worth the price of admission."

Showman Bell, shown here in paternal pose with Metro's short subject lion, Leo Jr., also got announcements of his showing at the end of each daily Fidler column and a series of display promotion ads such as the one reproduced. From a radio station he got gratis spot announcements following Fidler's network broadcasts.

Young, alert, enterprising, Bell has established a reputation as one of the nation's most consistent short subjects merchandisers. Praised for his efforts in behalf of shorts, pint-sized Bell (he's five-foot-four) explained it, "Hell, I'm a short myself."

SEE

Jimmie Fidler's

"Personality Parade"

A motion picture album of the screen's greatest stars—

Now Showing At

LOEW'S PALACE

THE WASHINGTON POST: MO

Nelson B. Bell About The Showshops

Nostalgic and Sentimental Memories Are Awakened By Hollywood's 'Personality Parade', Now Showing

Supplementary Short-Reel, at the Palace, Is Alive With Reminders of the Present Luster of the 'Talkies' and Days of the Silent Cinema's Birth.

IT WAS threatened here on Saturday that something more would be said concerning Jimmy Fidler's short-reel subject devoted to Hollywood's "Personality Parade" currently being shown as a complement to Samuel Goldwyn's production of "The Hurricane" on the screen at Loew's Palace Theater. The Post's West Coast commentator has turned out a nostalgic and sentimental resume of great careers that have flowered and faded in the cinematic studios that warrants extended consideration.

BELL.

In an unbelievably short footage and running time, the alert and informed Mr. Fidler has encompassed significant flashes of a vast number of present and forgotten stars of the screen, whose peculiar endowments have had much to do with the emergence of the gelatins as the dominant factor in mass entertainment. A casual and probably inaccurate count, scratch-padded during the projection of "Personality Parade," sums up to an approximate total of 70 Hollywood "names" that have been caught by Jimmy's cameras.

Here they are—again with admonitions that the list, in all probability, is not complete: Anita Stewart, Ronald Colman, Madge Bellamy, Latrice Joy, Charles Murray, George Sidney, Sally Eilers, Anna Q. Nilsson, Ben Turpin, Conrad Nagel, Phyllis Haver, Harrison Ford, May McAvoy, Mme. Alla Nazimova, Hobart Bosworth, Dorothy Mackaill, Edwin Carewe, Dolores Del Rio, Edmund Lowe, Helene Chadwick, Harry Carey, Mary Philbin, Douglas Fairbanks, jr., Bill Boyd—the blonde "Western" star, not the [illegible] stage actor of the same name—Louise Fazenda, Irene Rich, Ned Sparks, Harry Langdon, Rin-Tin-Tin, the famous police dog star, and his owner and trainer Lee Duncan; Constance Talmadge, Norma Talmadge, Douglas Fairbanks, pere; Mary Pickford, Monte Blue, Mr. and Mrs. Wallace Beery, Mr. and Mrs. Raymond Hatton, Wallace Reid, Theodore Roberts, William Lewis, Gladys Brockwell, Milton Sills, Barbara La Marr, Edith Roberts, Bill Russell, Roy Stewart, Dustin Farnum, Art Acord, Fred Thompson, George Beban, Rene Adoree, Lew Cody, Mabel Normand, Lon Chaney, Lou Tellegen, Lilyan Tashman, Jack Pickford, John Bowers, Henry B. Walthall, Marie Prevost, Thelma Todd, Rudolf Valentino, Will Rogers, Marie Dressler and Jean Harlow.

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This list, it will be noted, is about equally divided between the living players whose contributions to the cinema have been of unique value to a far-flung enterprise that is divergently denominated an industry and an art, according to the individual point of view. A great many of the living, as well as a lamentable number of those who have responded to their "last curtains" and played their final honorable "fadeouts," happen to be, or were, personal friends of your reporter. Seeing them again revives many memories of friendly and cherished incidents and events with which Washington already has been made familiar through the columns appearing on this page. One wonders if a few reminiscences might be permissible or, at least, pardonable.

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It is recalled, for example, that Colleen Moore was one of the most gracious honor guests ever entertained at luncheon while a house guest of the late Harry M. Crandall, en route to Europe to recover from a serious injury sustained while making a picture that required her to fall off a handcar being propelled along a railroad track at high speed. Miss Moore seemed more the high school girl than the reigning exponent of what has come to be known as the flamboyant expression on the screen of the "flapper era."

It was Charlie Murray, bless his old Irish heart, who was principally instrumental in getting Maxine Doyle her chance on the screen, and his former partner in the "Cohen and Kelly" series, George Sidney, who came up from the Ward and Vokes musical productions at about the time David Warfield graduated from similar low Jewish comedy roles in the Weber and Fields productions to become one of the late David Belasco's most eminent stars in such things as "The Music Master," "The Auctioneer," "The Merchant of Venice" and the like, is no less a talented and a jovial friend.

Anna Q. Nilsson and Ben Turpin both were members of the "Moulin Rouge" entourage, entertained by Senator William Gibbs McAdoo when they visited Washington a few years ago, and Conrad Nagel proved the most literate and soundly balanced of all the visiting Hollywood stars when he made his week of personal appearances at the Palace at about the same time.

Hobart Bosworth this column shall always remember as a veteran actor who was prompted to recall a wealth of fabulous memories upon the occasion of his last visit to the Capital, when he and I made a theoretical tour of show places in this city that recalled his association with the old Augustin Daly Stock Company, the artist, Whistler—with whom he lodged for a time in Paris—the Stratford-Upon-Avon Players and all of the other [illegible] affiliations of a career that is one of the most luminous to be [illegible] the American theater.

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Because this writer played an obscure and unidentified part in securing Dorothy Mackaill's first engagement as leading woman with Richard Barthelmess, for Inspiration Pictures—at an impromptu lunch with Dick, the late Anders Randolf, Percy Marmont, William Powell and one or two others at the Lambs Club in New York—he has given an honored place to her huge photograph, autographed cordially to "the only man I have ever known who took nine years to make up his mind he wanted to meet me." Why it took me from 1923 to 1932 to make the acquaintance of this charming English girl is a longer story than will fit into the limitations of today's space.

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Dolores Del Rio, Eddie Lowe and Doug Fairbanks, jr., I always shall recall as vibrant personalities who made an impression by sharply contrasted qualities of viewpoint and makeup—Miss Del Rio by her vivacity, warmth and exquisite coloring; Eddie Lowe by his resentment because [illegible] would bend an elbow with "Captain Flagg" (that would be the gargantuan Vic McLaglen) but not with "Sergeant Quirt" (meaning him). By some inexplicable circumstance, I was observing a period of aridity when Eddie was here. The Junior Doug, when I first met him, was a youthful prankster, here with Will Rogers and an illustrious cast to film Washington scenes for "A Texas Steer" under the wing of the late Sam Hardy, [illegible] former bunkmate of his dad in the old touring days of the stage.

Louise Fazenda also was a member of that troupe and one of the grandest ladies that ever came out of Hollywood—an opinion that may be colored slightly by the fact that she is a fellow-Hoosier, who first came out of LaFayette, Ind., which happens also to have been the birthplace of [illegible] revered maternal ancestor.

Irene Rich also is a luminous lady with a fine spirit of camaraderie and a gorgeous sense of humor. I recall her most vividly romping on the floor with Jimmy Savo and a crowd of youngsters at the Willard at one of The Post's Christmas kiddies parties. She played opposite Will Rogers oftener than any other actress in films, back in the days of the old Sam Goldwyn silent productions. I doubt that Will has any more sincere mourner.

Harry Langdon is an old friend, too—and you'd never know him off-stage or out of makeup. He wears horn-rimmed specs and looks like a serious young college professor, despite the fact that he was credited with a comedy sense second only to Chaplin's in its ability to combine pathos with hilarity.

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Milton Sills I knew only over the telephone. Back in the old days of "The Crandall Saturday Nighters"—somewhere about 1924 or '25—Milton Sills was the first screen personality we ever put on the air from New York in conjunction with the local broadcast through Station WRC. A fine actor and distinguished gentleman.

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This "ghost of the past" business, seemingly, could go on forever.

There are, to get about it, Constance and Norma Talmadge. My first recollection of Connie "in the flesh," as Maurice Chevalier so delighted to say, was in the old Shubert-Garrick Theater one night, when she was called upon to take a bow from a stage box, while viewing a new play. Or maybe it was the Columbia. It is all so long ago that memory isn't too clear on this particular point. At any rate, the surprise of the evening was the junior Talmadge's deep voice—almost a barytone. Norma, of course, has been here since in company with her husband, George Jessel, and is one of the most galvanic personalities in Hollywood's history. When her husband was asked if he had ever met your reporter, his answer revealed the utter honesty of the man.

"Yes," said he, "too many times!"

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There robably is no occasion for going on, but one can not resist the temptation to recall the dialectic eminence of George Beban, succeeded these later days, in large measure, by Leo Carrillo as one of the cinema's most facile comedians; the visit of Marie Dressler, Doug Fairbanks and Mary Pickford—along with Charlie Chaplin and a score more luminaries—when they were on one of the Government's war-time drives and completely captivated a huge audience out at Central High School Auditorium, or Miss Dressler's later visit, at the Mayflower, when she again demonstrated the possession of all those sterling traits that made her the supreme "grande dame" of the films.

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And these personal—and probably boring—reminiscences would be something less than complete without a passing tribute to the memories of Mabel Normand and Lew Cody, who haunted Meyer Davis' Le Paradis the last time they were here together. On her first personal appearance tour Mabel had worn so big and so floppy a hat on the stage of the Crandall theaters that she could have been anyone else and nobody ever would have known the difference.

Lilyan Tashman, too, is a cherished memory. I recall a rainy, chill and altogether impossible day when she opened at the Rialto and was anything but happy at the outlook for a triumphant week. I was warned away, but you know what fools do where angels fear to! We became the best of friends and I perceived in Lil qualities that too few, I am afraid, took the trouble to discover. She was a grand girl.

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There is nothing that it has not already said that this typewriter can add to its appreciation of the homely virtues that were inherent in the nature of the late Will Rogers—and I knew him first back in the old vaudeville days when he used a horse in the act and spun ropes instead of words—or the radiant personality that was Jean Harlow. The heart gets a little full at this point.

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[illegible] happen again!

In Hollywood

With JIMMY FIDLER

[illegible] her wardrobe [illegible] opinion. Mar- [illegible] bracelet— [illegible] of ad-

and there, presented [illegible] guerite. Then she turned to the jeweler. "I'm [illegible] I will not be able to afford anything else today."

See Jimmy Fidler's "Personality Parade," picture album of the screen's great stars, today at Loew's Palace Theater.

SHORTS AS A SCHOOL SUBJECT

MORE THAN FORTY short subjects a week will be made and released in this country during 1938, according to the latest figures made public by motion picture producers. During the same calendar cycle, an average of ten features will be turned out weekly.

The ratio of 4:1 provides an accurate index of the mounting interest in short subjects in recent years. For a time, during the earliest period of "double featuring," shorts were relegated to a casual and unimportant place in the calculations of both exhibitors and screen patrons. The former bought them and frequently never showed them; their excuse was that the public wasn't interested in any kind of a short except a newsreel. Picture-goers themselves, glutted by the predominance of tiresome, banal and repetitious one-reelers, were inclined to assent to this proposition. Production in the shorts field fell off, and many showmen believed this type of picture might eventually be dropped altogether. Three hours' worth of features on a bill left no time for shorts, anyway.

Then came the beginning of the rebound. Some of the more ingenious and less circumscribed second-line-of-defense Hollywood folks, who were not content to subscribe to the maxim that shorts were heading toward oblivion, experimented. They worked along the lines of the novel theory that maybe an improvement in short feature quality might rekindle public interest in this type of entertainment. Some of them discovered, by briefly putting their ears to the ground, that a mild rebellion was under way in certain quarters against the plenitude of double features. Lots of people were telling theatre managers that they got tired seeing two long films in one evening; one or two reveiwers had even branded double featuring as a "menace," along with after-dinner orators, oversized women's hats, and sex on the radio.

Perhaps the most cogent reason why the short refused to be downed, and why Hollywood producers let new experiments proceed in this field was a very simple and understandable one: the smaller financial risk involved in making a good short enabled producers to sift and try out new ideas in the realm of science, travel, music and sport. New acting talent could be given a chance. Technical improvements and ideas could be graded and assayed in the light of public reaction, with the minimum of expense. "La Cucaracha," a short subject release, paved the way for a wider use of color in all phases of feature production. Improvements in the art of make-up, alterations and advances in lighting and photography, deviations in sound recording were tried, proved or disproved by means of shorts. Some of the results in subject matter were Pete Smith's stereoscopic films, a three-dimensional illusion, various experiments in fantasy, from cartoons to marionettes and cosmic theories, studies in science and natural history and comedy depending on bon mots and reflective humor rather than custard pies and prostrate policemen. The sly, sophisticated travesties of Robert Benchley provide a clear-cut example of the transition.

THE MOST STRIKING change in subject-matter of one and two reel films of recent years is undoubtedly the swing toward what for lack of a better phrase movie tabulators have called "educational shorts." Dr. Joseph Jastrow, prominent New York psychologist, recently said that there is no such thing as an "educational picture" which is not also good entertainment. If the film is not entertaining, he declared, it could have no mass effect either along the lines of popular education or mental stimulus; the only remembrance of the average patron woud be one of boredom. The real test of the worth of the short with educational values, from the producers' standpoint, is the boxoffice register, and the comment of his patrons. It is astonishing how often the "educational short" of the past couple of seasons has been the biggest money-maker in its field. Last fall "The Romance of Radium" proved so popular that many exhibitors featured it in advertising and theatre displays ahead of their feature attractions.

"I don't know about the public of 1928, or of 1918," stated Jack Chertok, young producer of Metro-Goldwyn-Mayer's annual seventy-odd shorts, "but the public of 1938 likes to extract information from short subjects. At least four out of every five letters written to the studio stress the writer's interest in that type of film. That is why the 'Crime Does Not Pay' series, exposing all forms of racketeering, has been so successful, why Pete Smith 'Specialties' go over so well, and also the Carey Wilson psychological studies, dealing with telepathy, precognition, and the question of personal survival after death."

That the school public, and its allied interests, constitutes the most active and rapidly growing picture market in this country is accepted by every producing firm. Many of them have organized special release and rental services to schools, churches and juvenile clubs with encouraging response. Furthermore, in this field the short holds almost absolute sway. In mobility, economy of time and range of subject matter it provides what the classroom wants.

The Hays organization reports that educational committees reviewing features made during the past five years believe that this type of photoplay is not yet adapted and perhaps will never be used in its entirety for classroom use; in the same period almost a thousand shorts have been given unqualified endorsement for schools.

BY HALSEY RAINES

For classroom purposes, of course, the one-reel short is ideal. Its brevity makes possible its free use as an aid to the normal weekly schedule. Most educators are against a policy of introducing longer films into the curriculum, feeling that, like novels, such releases should be utilized for collateral study in the library and theatre respectively.

It was through the combined activities of the Hays group and the principal producers that the nucleus of a permanent library of shorts was established. These are chiefly one or two-reelers which have had their day at the first run, second run, third run and back street picture houses, and would normally have been cast into limbo. Their more or less stable value for a succession of grade or high school pupils not only provides a new incentive for the visual education movement, but also supplies producers with a hitherto overlooked source of revenue. It also seems logical that a widely increased use of motion picture shorts for a high percentage of the twenty-odd million school pupils of the country will indirectly boom the market for shorts outside the classroom. If school children get used to seeing scientific, historical, geographic films, or popular expositions of other subjects as a part of their normal routine (and probably the most pleasurable part) far-seeing producers are asking whether they won't be inclined to demand similar fare in preference to double features when they become members of the adult movie-going public.

Other picture-makers contemplate a near future when the short film in the theatre program will be as important to motion pictures as the short story has been to literature.

Certainly here is a field ripe for exploration and rich with promise.

The Short of the Month

The SHIP that Died

No tale of the sea is more amazing than the true story of the Mary Celeste—found adrift fourteen days after sailing without a man aboard but with food still warm on the tables...what was the fate of the vanished crew?...the sea alone knows the answer.

WHEREVER SAILING men, infused with their myriad superstitions, foregather to swap tales of the sea, one story stands out. It is of a trim New England barkentine which set sail from New York harbor in 1872, to be found adrift fourteen days later near the Azores, shipshape and food still warm on her tables, but with her entire crew and passengers missing. Such is the story of the Mary Celeste, most baffling sea mystery ever told.

And it is this story that Metro-Goldwyn-Mayer has chosen to introduce to the theatre public its newest commentator-star of short subjects — John Nesbitt.

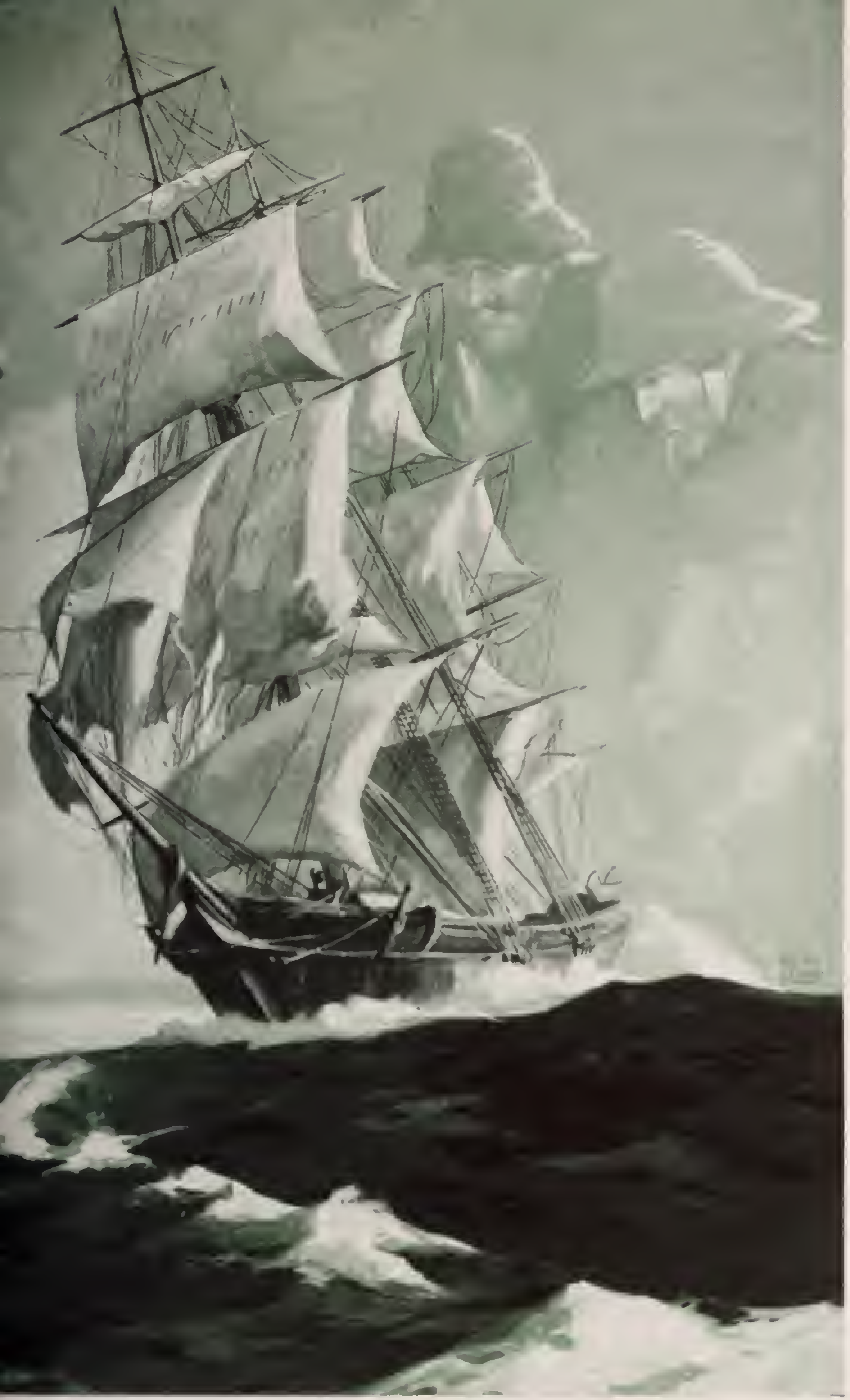
For seven years drum major of radio's "Passing Parade," Nesbitt has told thrilling and mysterious tales of people and things taken from life to millions of listeners. He is rated as one of the three foremost commentators of the ether waves and has maintained his popularity consistently on national and Pacific Coast hook-ups since he started in 1930.

Retiring temporarily from the air to prepare his first story for Metro-Goldwyn-Mayer, which is entitled "The Ship That Died," Nesbitt will be back on a national broadcast within a month to carry on his radio commentation concurrently with his motion picture releases.

It would be hard to discover in John Nesbitt's strange and fascinating tales a personality more colorful than the man himself.

Son of a British intelligence agent who later became a Unitarian Minister, his mother was a daughter of Edwin Booth, the dramatic star.

It was in Boston at the age of five that Nesbitt first evinced a flair for drama. Wandering away from home, his parents found him in St. James Theatre, where, by some mistake in identity, the stage director was rehearsing him for a child role in Maeterlinck's "The Blue Bird."



Eventually, the Nesbitt's arrived in San Francisco and John acquired a formal education at St. Mary's college and the University of California.

Nesbitt's wandering days now, however, are definitely over. This is evident from a clause he had written into his contract with Metro-Goldwyn-Mayer that is as strange as some phases of his unusual stories. In pursuit of his motion picture work, he cannot be made to go out of the state of California!

Nesbitt has told more than five hundred stories on the air during the life of his "Passing Parade," and the tale of "The Ship That Died" is to him the most amazing.

Produced as an historical mystery, the picture presents two of the most accepted versions of what actually happened to the crew of the Mary Celeste. Sailing men can offer many more, because the sea alone knows the truth.

The known facts are that the Mary Celeste, with Captain Briggs, his wife and daughter, with a crew set out from New York with a cargo of alcohol. After fourteen days of sailing, the barkentine was sighted within a day's sail of the Port of San Miguel by Captain Moorehouse of the brigantine Dia Gratia.

Investigation revealed that there was not a living soul aboard the Mary Celeste. Food on the table still was warm. The Captain's watch in his stateroom still was running, indicating three o'clock, although the last entry in the logbook was ten days previous. One keg of the alcohol cargo was broken and empty. A cutlass in the captain's quarters bore blood marks. One leaf had been torn from the log book. That was all that was known.

Captain Morehouse sailed the ship to Gibraltar where an investigation was made by a board of inquiry headed by Solly Flood, British advocate-General.

No conclusion of what happened to the crew ever was reached. There were two acceptable versions offered, which are dramatized in "The Ship That Died." One was mutiny, fired by superstitions of the sea about a woman being on board bringing bad luck. The other that alcohol gas, from the broken keg, caused Captain Briggs and his crew to desert the ship hurriedly in fear of explosion and the ship sailed away without them. None was ever heard from again.

The fate of the Captain and crew of the trim New England barkentine is unquestionably the most baffling sea mystery ever told. From all the theories advanced, the alcohol gases and the eminent fear of an explosion seems the likely solution. It is believed that the intrepid Captain and crew turned the head of their small boat toward the distant shores of Santa Maria, one of the isles of the Azores. They may have drawn near to the coast, been caught in the treacherous surf, the boat dashed to pieces and every life lost. But everything is conjecture. What happened, might have been any one of the numerous solutions advanced. Certainly the Mary Celeste remains the ship of mystery.

The cast of "The Ship That Died" includes Leonard Penn, Rhea Mitchell, Harry Allen, Lee Prather, Dick Alexander, Ed Kilroy, Frank Shannon, Claude King, Ralph Bushman, Charlie Sullivan and Joan and Diane Gordon. Jacques Tourneur directed from a script by George Sayre.

Exploitation ☆ ☆ ☆

JOHN NESBITT, one of today's Number One radio commentators, brings his voice to the motion picture screen for the first time as the narrator of "The Ship That Died." Here is a natural story for your newspaper radio pages. Every newspaper will have a mat or photo of Nesbitt in their files which the story of his first film may give them occasion to use.

Nesbitt's followers on the air are legion and they are potential patrons for your boxoffice. Let them know of your showing by means of spot announcements immediately before or after his "Passing Parade" network broadcast. Such announcements can no doubt be promoted in return for a lobby card announcing Nesbitt's appearances on the local station.

The mysterious disappearance of the entire crew of the Mary Celeste will serve as the basis for an interesting newspaper contest. Let the paper print the facts of the case as contained in the article on this page, inviting readers to suggest a possible explanation for the crew's disappearance. Offer guest tickets for the most plausible solutions received.

A good newspaper feature yarn might be developed by arranging an advance screening of your film for some local old salt who has spent previous years on the sea. Generally these old tars are confirmed storytellers and seeing the story of the Mary Celeste should inspire him to reel off enough comment and anecdotes to please the most hard-boiled city editor. In towns where there is a home for retired seamen, a screening of your film will produce sure-fire results.

Buckeye College was up the creek
Without enough water to row on
The Colton crew came splashing thru
And tauntingly offered a tow-on
But the Buckeye shell was doing swell
When Colton tried music to stop 'em
But the farmers won and this time 'twas done
Not by their oats—but their cotton!

Stroke of GENIUS

WHEN AN agricultural college goes in for a crew without a creek to row on, anything is liable to happen and does in "Stroke of Genius," Metro-Goldwyn-Mayer's new collegiate comedy with music.

Recalling the popular collegiate short comedies of several seasons back, Nat Ross, who produced those successful pictures, directed "Stroke of Genius" in the same light, colorful and entertaining vein.

"Stroke of Genius" tells the story of the ambitious students of Buckeye Agricultural College who, because of a project to widen Buckeye Creek, challenge Colton, their hereditary rivals, to crew competition.

But the creek project is called off, leaving Buckeye figuratively up it. For, while wide enough for the shell the creek, will not accommodate the oars. An undergrad gets a screwy idea and the Buckeye crew works out in a barn filled with oats. They stroke to the tune of the "Old Grey Mare." Sure enough, Buckeye wins in spite of a bit of trickery in which a "Volga Boatmen," recording is substituted for the "Old Grey Mare."

It's all silly, but it's fun. Music and song add to the gay spirit of the picture, and "Stroke of Genius" takes up where previous collegiate shorts left off.

Ross had the advantage of an excellent cast: Cecilia Parker, William Henry, Dean Jagger, Eleanor Lynn, Lambert Rogers, Margaret Marquise, Audrene Brier and Ted Pearson.

The story is by Edwin Rutt and Vernon MacKenzie and the screenplay by Walter Wise and Hugo Butler.

No. 2 What do you Think

SINCE time immemorial man has pondered the question of communication with the dead. Many profound scientists together with dollar-a-performance quack spiritualists have ventured opinions on the subject, but generally speaking, the more scientific the analysis, the less definite has been the conclusion.

In Metro-Goldwyn-Mayer's series of "What Do You Think?" short subjects, dealing with thought transference, communication with the dead and other psychic phenomena, the latest and third in the series, depicts a supposed actual happening for which there is yet no scientific explanation.

The film tells the story of a young violinist and his wife, who lived solely for each other. On the day of their first anniversary the two are alone in their room and the musician plays one of his own compositions which he has dedicated to his wife. As he strikes a high note, a glass on the table shatters. The young wife is unnerved by the occurrence, sensing in the incident some ominous portent. But her husband explains that when a musical note sounds the same vibration to which an empty glass is resonant, the glass breaks.

But the young wife's fears are apparently well-founded for in a few days her husband is stricken ill and soon dies. Her life is shattered by his death and, after a half-hearted attempt to carry on, she decides to kill herself.

She puts an overdose of sleeping tablets in a glass of water but before drinking, plays her husband's composition on the phonograph. In a moment the glass is shattered. The young widow accepts this as a message from her husband and finds a new will to live.

It all seems very simple. Vibration must have broken the glass. Yet scientists say that only an empty glass can be broken that way and never by a recording. Did vibration really break the glass? Or if the glass was warm, did the cold water break it? Or was it something else? — What do you think?

* * *

Jungle Juveniles No. 2

SHORTY, Toughy and Iggy are with us again.

Pete Smith, Hollywood's number one commentator-star and animal trainer, encouraged by the hilarious reception of "Jungle Juveniles," repaired to the jungles adjacent to Palm Springs and has emerged with what Metro-Goldwyn-Mayer will call "Jungle Juveniles No. 2."

These are the bald facts. The sidelights are more interesting.

While Frank Buck brings 'em back alive, Pete does more. He brings 'em back alive and laughing.

Shorty and Toughy are Hollywood's most famed chimpanzee actors. Iggy is a man child, christened Peter Behn, who fears neither man nor beast. The combination is really something to write about.

"It is a moot question in my mind," says Pete Smith, "whether we directed Shorty, Toughy and Iggy or whether they directed us. The chances favor the latter. At any rate, the result was funny. And, I came out of the experience with the definite impression that you can't make a monkey out of a monkey.

"If there is any credit due for the second Jungle Juveniles, it belongs entirely to this incorrigible trio. They did exactly what they wanted and we had to like it and photograph it." But, regardless of who directed whom, preview audiences have voted "Jungle Juveniles No. 2" a funnier picture than the first.

It is a sequel to "Jungle Juveniles," the picture in which the chimpanzees adopted the child and took care of him. After giving Iggy his daily ablutions in a convenient swimming hole, Shorty and Toughy decide to take their charge for a ride on Mickey, the elephant. Then they find a discarded hamper filled with the stuff that headaches are made of and proceed to go on a hilarious simian bender. What they do with a bottle while swinging from limb to limb is the sort of stuff that dreams are made of. The mad series of events come to a grand climax when the pair of monkey lunatics find a hunter's gun and the picture ends with a bang that sends Toughy, Shorty and Iggy scampering in several different directions, but hastily.

Smith and Director John Haessler accomplished a real feat in animal training in making "Jungle Juveniles No. 2" when they brought together in one scene Toughy, the chimpanzee, and Mickey, the elephant. These animals are natural enemies of the jungle, and it took an entire month of training to get them together. It was achieved by keeping Toughy in a cage for two weeks within seeing distance of Mickey. Then, he was moved closer and closer until, several days before shooting of the picture started, he was kept on a rug within a few feet of the elephant. A couple of days before shooting started, Toughy was "introduced" to Mickey and made to touch him. This was repeated several times a day until both the elephant and the chimpanzee were convinced that they were friends. In the picture Toughy rides on Mickey's back with Iggy as if it was a daily occurrence.

Pete Smith was the only casualty of the entire picture. Little Pete Behn, who plays Iggy, decided to throw a party in the accepted Hollywood manner on the last day of shooting. He arrived on the "set" with peanuts, popcorn, candy and soda pop. Toughy mistook big Pete's thumb for a peanut and took a piece out of it.

Captain Kidd's TREASURE

Was Captain Kidd Really A Pirate? . . . . . And Was He Only Kidding About A Buried Treasure? . . . . . Hollywood Explores One of the Most Fascinating Questions of History

THERE IS something about the word "pirate" that calls to mind all the romanticism of the sea. From the earliest days of the Phoenician sailors, through the period of the slave-manned galley ships of ancient Rome, up to the days when the good ship Constitution sailed away to conquer the brigands from Tripoli, these marauders have ranked highest in the thrilling stories of adventure before the mast.

Undoubtedly, history's most famous pirate was Captain William Kidd, who sailed the Spanish Main in the Jolly Roger, preying upon merchant vessels until his name became anathema to the sailors of that day.

In the two hundred years since his death, tales of the fabulous treasure he buried have fired the imagination of countless numbers of men who, through avarice or love of adventure, have sailed the shores of the Americas, around the Horn and up the coast of Madagascar, searching for his hidden booty, dreaming of wealth and ease and returning — if they returned at all — with stories of bitter disappointment.

According to history, Captain Kidd was hanged as a pirate.

But, was he really a pirate? And is there a buried treasure?

Metro-Goldwyn-Mayer's historical mystery, "Captain Kidd's Treasure," offers dramatic and interestingly portrayed evidence which casts serious doubts upon the matter.

There are two documents in existence, each of which casts the famous captain in entirely different light. One of them is a letter addressed to an important official of the British government allegedly written in prison by Captain Kidd himself. In it he offers, in exchange for his life, to lead British officers to a secret island where he had buried millions in treasure captured from the sail ship Kedah Merchant.

The offer was refused, but the document lends authenticity to the contention that Kidd was a pirate and did bury treasure somewhere.

On the other hand, a second document, signed by William the Third, King of England, tends to prove that Kidd was not a pirate. The letter was addressed to the "honored and well beloved Capt. William Kidd" and directed him to attack all pirates and enemy ships and "by this same commission we require the said Capt. William Kidd to bring back to England all such treasure, goods and ships he shall seize."

The question then arises as to whether or not Captain Kidd failed in his trust, whether or not the lure of riches caused him to seize wealth for his own satisfaction. There is even the possibility that he was a victim of a mutiny aboard the Jolly Roger but, failing to persuade the British government of the fact, was sentenced to death with the label of "Pirate."

There seems to be only one thing certain about the case — the fabulous booty has never been found.

Presented in "Captain Kidd's Treasure" are all of the facts and legends that have accumulated through the years, together with the possibilities that tend toward a solution of this mystery of history. Scenes aboard the Jolly Roger, the capture of the Kedah Merchant, mutiny among the crew, burial of the treasure and the ultimate fate of the luckless Captain are dramatically portrayed.

Stanley Andrews plays the role of Captain Kidd. Others in the cast are Charles Irwin, Dave Thursby, Colin Kenny, Bobby Hale, Al Ferguson, Ed LeSaint, Ien Wulf and Wade Boteler. Leslie Fenton directed from a script by Herman Boxer.

Exploitation ☆ ☆ ☆

IN COOPERATION with a local newspaper, invite the kids to participate in a hunt for buried treasure within the confines of a large municipal park or other such area. "Treasure" takes the form of various kinds of merchandise which merchants will be glad to donate in return for the publicity they will receive. In the newspaper on the day of the search, treasure-seekers are given hints as to the various places the booty has been hidden. Here is a swell promotion stunt for your newspaper and a great space-getter for your film.

Another version of the Treasure Hunt can be worked through the classified section of your newspaper. The newspaper uses display promotion ads to inform readers that varied sums of money are printed at random through the want ads. When added together these amounts will total $10,000,000; the estimated value of Captain Kidd's treasure. Guest tickets are offered to contestants who submit correct lists of the different amounts to be found scattered through the want ads.

The obvious historical value of "Captain Kidd's Treasure" makes this subject of special interest to schools and libraries. Get the schools to make classroom announcements of your showing and offer to provide bookmarks and displays for your libraries.

The title and theme of your film suggests a perfect opportunity for an ad tie-up in which a local bank would point out that if Captain Kidd lived today he would not bury his treasure but would give it the security of their safe-deposit vaults.

For a simple and effective advance lobby display, arrange to borrow from local collectors a number of sailing ship models. You'll be surprised how much attention such an exhibit will attract and you'll find that ship model owners are always glad of an opportunity to show them off.

WHAT PRICE SAFETY?

Hollywood Builds a Case Against the Building Racketeers As the Screen Again Proves That Crime Does Not Pay

ONCE AGAIN the motion picture screen raises an accusing finger at the overlords of gangdom as the newest film in Metro-Goldwyn-Mayer's potent Crime Does Not Pay series dramatically answers the question, "What Price Safety?"

This time it is "Jerry building."

To the uninitiated the phrase means little. To the honest building contractor it means his very existence.

"What Price Safety?" deals with the nefarious building racket in which underworld barons have forced themselves by threats of death into partnership with honest contractors and substituted inferior building materials to rake off huge profits at the expense of human lives.

Taking an actual case from police records of an Eastern city, and substituting fictitious names, this compelling film tells the story of Zuto, a former prohibition beer baron, who, through strong arm methods, forced himself into partnership with a contractor, discharged an honest foreman and proceeded to make thousands of dollars by substituting imperfect steel, third-grade bricks and other poor building materials for those called for in specifications.

Fixing the office of the chief building inspector through politics, he proceeded to play his game of chess with human life as the stake until one building inspector refused to play ball. This situation he took care of by sending the inspector for gangland's "ride."

When the building under construction collapses, taking its toll of humanity, the honest contractor commits suicide rather than face the disgrace. His former superintendent decides to place the blame where it belongs and goes to the district attorney with the story.

It is an axiom of police experience that crooks always make one mistake that eventually catches up with them. Zuto runs true to form. Paradoxically, this hardened criminal has a fondness for flowers and conducts a florist shop on the side. Being practical-minded, however, he uses his delivery car also for the purpose of sending enemies to their doom. He had made this mistake in murdering the honest building inspector and police chemists had found in the man's clothes the pollen of a rare orchid. This orchid is traced to Zuto's flower shop by the superintendent. Zuto learns the identity of the honest workman too late and the police close in on him. Another racket is wiped out so far as that particular city is concerned.

Harold Bucquet, the director who has been responsible for many recent M-G-M crime shorts, also directed "What Price Safety?" The story and scenario are by John C. Higgins, one of the best-informed men in the nation on underworld rackets. The picture has been acclaimed the finest this capable team has contributed to the screen.

An interesting sidelight of "What Price Safety?" is that it serves to introduce to American audiences Lionel Royce, noted Viennese dramatic star, recently imported from Europe by Metro-Goldwyn-Mayer. Royce, is seen in the role of Zuto and, as is to be expected, gives a dynamic performance. That his first role in America should be as an American gang leader, is an oddity.

John Wray and George Huston play the honest builder and superintendent, respectively. Wray's powerful characterizations on the screen are known to every theatre man and audience.

Anthony Warde, playing one of Zuto's henchmen, was drafted from one of the Los Angeles Federal Theatre groups and is one of the very first to get an opportunity on the screen by means of this government-sponsored showcase of the stage.

Others in the cast are Leonard Penn, Mitchell Lewis, Phillip Terry, Joe Downing, Harvey Clark, Ben Weldon, Emmet Vogan, Johnny Butler, G. Pat Collins, Howard Lang, Sherry Hall, Gordon Hart, Harry Holden and Johnny Fitzgerald.

"What Price Safety?" is vigorous screen fare. It has the unique distinction of not having a woman in the cast.

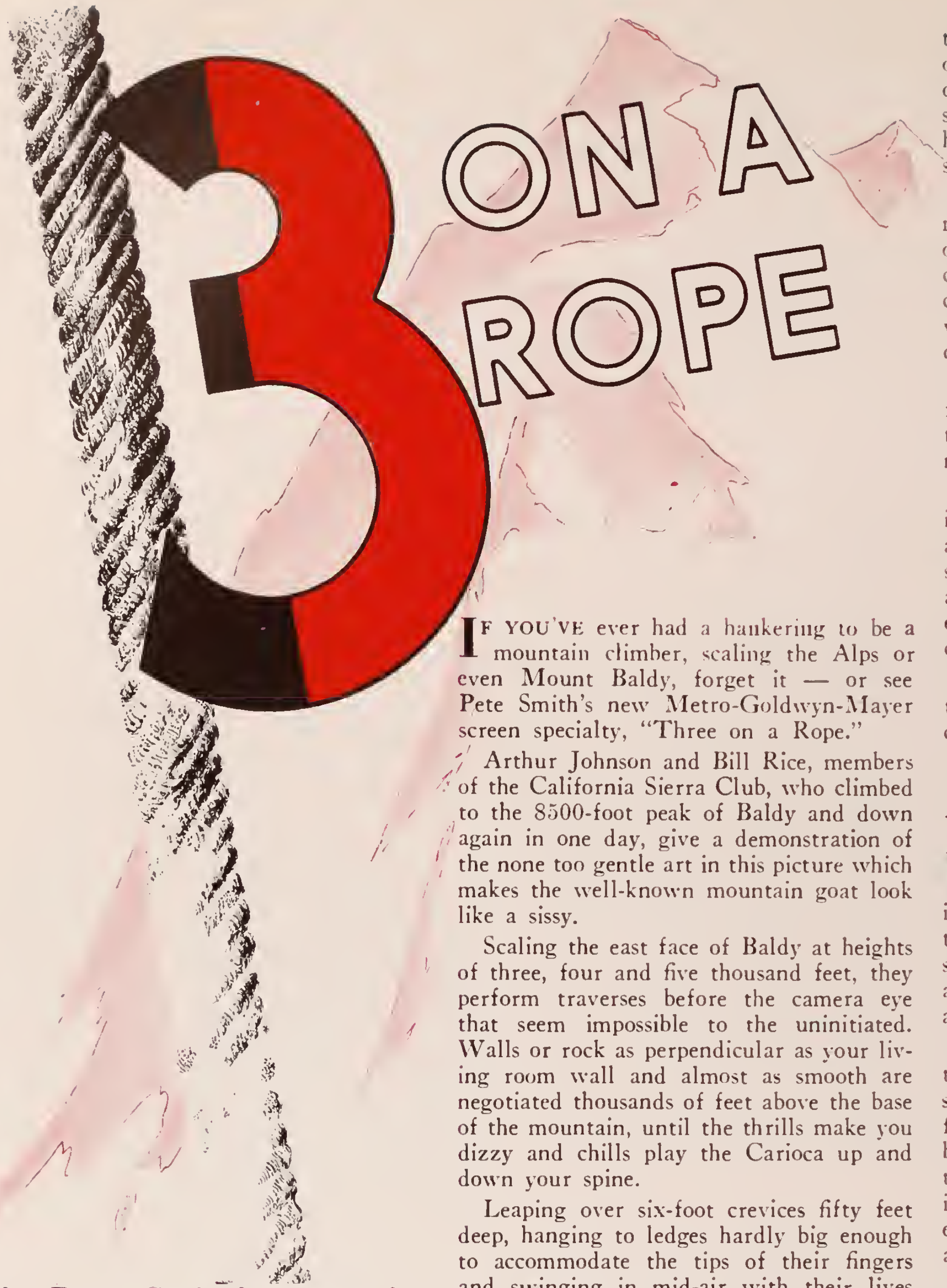
Exploitation ☆ ☆ ☆

SHOWMEN are always searching for a stunt that will cost nothing and will produce greater boxoffice returns than ordinary paid advertising. Just such a stunt is the unique teaser campaign which the theme of "What Price Safety?" suggests. In prominent locations in your downtown business section, pick out a series of spots where supporting girders, ceiling beams, etc., are in plain view of the hundreds who pass there daily. Snipe several dozen of these "psychological" spots with signs which read simply "What if this building should collapse? . . . see What Price Safety?", etc. In large office buildings, small cards reading "What if this elevator should fall," etc., will also be effective. Such a campaign cannot fail to attract attention and arouse comment which is bound to reflect itself at your boxoffice.

Because your film serves to emphasize the importance of his position, by all means arrange to screen it in advance for your local building inspector. Seldom, if ever, have you had a picture which offered an opportunity to enlist the cooperation of this official and there are many ways in which he can increase interest in your showing. For one thing, he can overcome any objections you might encounter in carrying out the snipe campaign mentioned above.

With the prevalance of various forms of racketeering in building construction today, the editorial writer of your newspaper will find this an interesting subject upon which to base an article.

Contractors and building material concerns are especially anxious to stamp out dishonesty and racketeering within their profession. Firms of this kind, moreover, have ample funds available for advertising but are seldom approached for theatre tie-ups. Work with your newspaper's advertising manager in promoting a page of cooperative ads in which various building material dealers can stress the SAFETY of their product.



3 ON A ROPE

It's Pete Smith's Tops in Sky-High Thrills as Three Daring Mountaineers Scale the Summit of Mt. Baldy, 8,500 Feet in the Clouds

IF YOU'VE ever had a hankering to be a mountain climber, scaling the Alps or even Mount Baldy, forget it — or see Pete Smith's new Metro-Goldwyn-Mayer screen specialty, "Three on a Rope."

Arthur Johnson and Bill Rice, members of the California Sierra Club, who climbed to the 8500-foot peak of Baldy and down again in one day, give a demonstration of the none too gentle art in this picture which makes the well-known mountain goat look like a sissy.

Scaling the east face of Baldy at heights of three, four and five thousand feet, they perform traverses before the camera eye that seem impossible to the uninitiated. Walls or rock as perpendicular as your living room wall and almost as smooth are negotiated thousands of feet above the base of the mountain, until the thrills make you dizzy and chills play the Carioca up and down your spine.

Leaping over six-foot crevices fifty feet deep, hanging to ledges hardly big enough to accommodate the tips of their fingers and swinging in mid-air with their lives in the hands of their lead man, Johnson and Rice, with Jim Smith, another expert climber, give a practical demonstration of the sport while Pete Smith explains the technical side of it.

Taking the climbers at the start, the bowline knot used by the lead and trailing man is demonstrated. The middleman uses a butterfly knot, which will not slip and strangle him in mid-air.

Then, contrary to the general impression, they start climbing — each man under his own power. The rope, which is purely a safety measure, is held taut to prevent tangling, but is never used to assist the climbers unless they get into insurmountable difficulty.

The use of pitons and carabiners is shown in various difficult spots where it is necessary for the climber to swing from one ledge to another that cannot be crossed alone. Also, the definite assignment of each man on each step of the climb is demonstrated for those of the audiences who would like to try it.

Just what is likely to happen if mountain climbers become careless and fail to observe the rules, is shown by Herman, a duffer, who gets himself hog-tied with a slack rope, plunges over a cliff and finally has himself ham-strung on a tree on the side of the mountain, 5000 feet in the air.

But, while Herman demonstrates what might happen to the uninitiated, Bill Rice, one of the experts, inadvertently shows what can happen to even the best in the mountain climbing racket. Two narrow escapes that were not in the shooting script occurred during the making of the picture.

Rice, attempting to leap a wide crevice, fell back and would have been dashed to death if it had not been for the alertness of the lead man, Art Johnson.

In another shot, Rice attempted a swinging traverse, using the piton and carabiner, and was thrown with the full force of his swinging body against the rocks four thousand feet in the air. Only the safety knot employed in such maneuvers saved him, because he was knocked out completely.

As Pete Smith puts it: "For this sort of thing a man must be fit as a fiddle — a cracked fiddle!"

Exploitation ☆ ☆ ☆

MOUNTAIN CLIMBING has come to be a recognized sport and whether or not it is practised in your immediate locality, the chances are that local department or sports store can be interested in arranging a window display of the sturdy clothing and shoes that this sport requires.

For a stunt that is certain to attract the attention of passers-by, stuff three life-sized dummys and let them hang suspended from the roof of your theatre or another building on a busy thoroughfare. As a teaser campaign in advance of your showing, these can be spotted effectively at several downtown intersections, with banners announcing title and playdate.

An amusing idea might be to stage a climbing contest in your tallest office building. In lieu of a mountain, let them climb the stairs for some twenty or thirty stories, with guest tickets offered to those who reach the top in quickest time. If your offer gets a few takers, it should make an unusual feature angle for your newspapers.

Also suggest to your newspaper that another good feature story might result if you arranged an advance screening of your film for a local steeplejack or one of those window cleaners who earn their living high over the city streets. After they have witnessed your picture, let the reporters ask them how they think mountain climbing compares with the hazards of their own profession. This should make good feature copy no matter how they answer.

Because the showing of your film is bound to arouse a stir of interest in the sport of mountain climbing, arrange with your public library to prepare a list of available books on the subject. This will provide the basis for a window and bookmark tieup.

Natural Wonder of the WEST

IT IS HUMAN nature to believe that far fields are the greenest. And James A. Fitzpatrick, whose Travelogues have caught this season the beauty of Peru, Chile, Denmark and the Land of the Incas, has done much to further this belief.

But America, too, is beautiful. Some of its historic spots cannot be equalled in any other part of the world. In recognition of this fact, Fitzpatrick has taken time out from his world travels to record in technicolor a Traveltalk that should warm the heart of everyone who prides himself in being an American.

Titled "Natural Wonders of the West," the film depicts the so-called Bad Lands of the West, land that even the early Indian tribes feared, but which is now gradually being developed into National Parks.

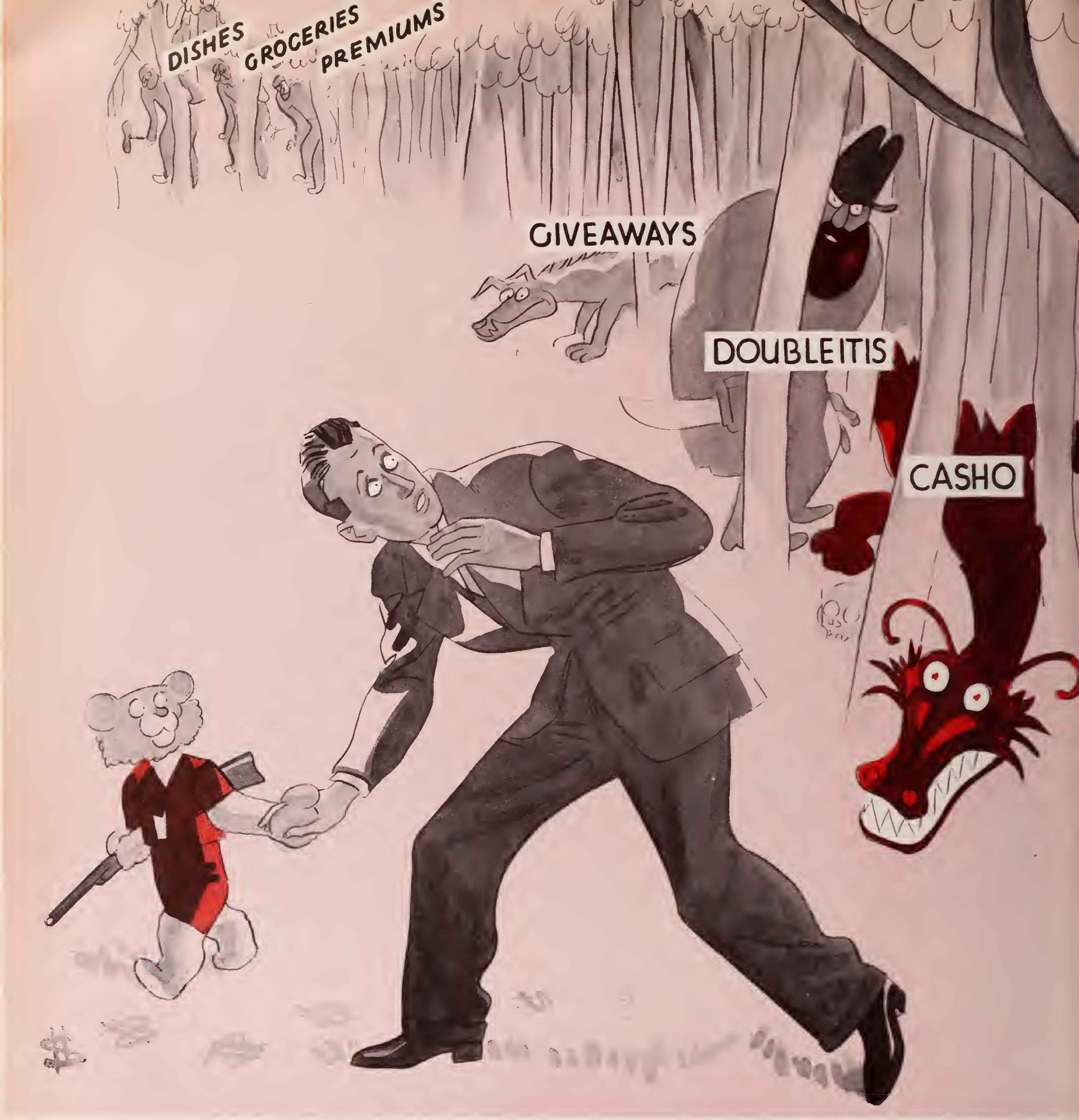
Arizona, Wyoming, Utah and South Dakota supply the startling scenery for the film.

The Grand Canyon of Colorada, probably the most spectacular and best known of America's historic spots is to be seen in all its grandeur. Bryce Canyon, Utah, with its wonders of geological evolution and its fantastic natural monuments sculptured by the colossal forces of nature is also depicted.

The ghosts of Wild Bill Hickok and Calamity Jane in the wild days of outlawry trek across the screen as the Black Hills of South Dakota are pictured. The camera inspects Devil's Tower, a natural formation of rock seventeen thousand feet in diameter at its base, and rising a thousand feet heavenward, is a gigantic natural monument that for centuries threw terror into the hearts of superstitious Indians.

A tribe of Sioux Indians themselves, in the colorful regalia of festive occasions, perform the sun dance and war dance in the very settings in which these ceremonies have been executed for centuries.

Finally, and most impressively, Fitzpatrick presents Mout Rushmore, in the Black Hills, and shows the progress being made on the great monuments of George Washington, Thomas Jefferson, Abraham Lincoln and Theodore Roosevelt, being carved into the hillside rock. Immense heads of these great Americans, each four hundred and sixty-five feet in height, are being chiseled in stone by Gutzon Borglum, the noted sculptor. They can be seen taking form as artisans work on them with steam drills, chisels and hammers. When completed they will constitute the largest monument in the world.


DISHES
GROCERIES
PREMIUMS
GIVEAWAYS
DOUBLEITIS
CASHO

AND A LITTLE LION SHALL LEAD THEM...

No babe in the woods is little Leo Junior who, with his SHORTS STORY magazine, is showing the way around a maze of assorted bugaboos, hobgoblins and scarecrows of the depression days. Remember to keep a watchful eye on this audacious and determined youngster during the year ahead because his progress will be YOURS!

DEC. 1937

M·G·M' SHORT STORY

In this issue

Jimmie Fidler

Billy Rose

Captain and the Kids

New Audioscopiks

MGM
MERRY XMAS

"And I Do Mean You!"

Short words of ENCOURAGEMENT

SHORTS STORY is the one big new thing of the year, filling a long felt need. I am not surprised at the overwhelming welcome it has been accorded. Only hope you decide to continue its publication and that we receive every issue. *CARL F. KAMPF, Belvidere, Belvidere, N. J.*

We have received our issue of MGM's SHORTS STORY magazine and cannot refrain from complimenting you on issuing this type of help for the exhibitors. In my opinion it will be far more helpful in the long run than the individual press sheets as previously issued. Plus the fact that a permanent file can be kept and ideas saved which may be used on different occasions. *R. S. GUITERMAN, Capitol, Manitowoc, Wis.*

I feel that the new MGM SHORTS STORY magazine is an excellent piece of work and will do much to make all of us even more conscious of the selling and entertainment value of shorts. *DAVE WALLERSTEIN, Balaban & Katz, Corp., Chicago, Ill.*

Don't dare to eliminate my name from your mailing list as the new SHORTS STORY is considered a very important part of my selling equipment and now shares a definite portion of my brief case. *RAY ERVIN, M-G-M Exchange, Charlotte, N. C.*

I have digested SHORTS STORY magazine thoroughly and believe that your company is on the right track in endeavoring to educate the exhibitors in the exploitation of short subjects. The average exhibitor, including myself, does not pay enough attention to the advertising of the shorts. Good short subjects tend to discourage double features, and if we can educate the public to accept single features again, the distributor and the exhibitor will both be better off. I am today writing our various managers to see that they take full advantage of this publication. *SAM SWITOW, Switow Enterprises, Louisville, Ky.*

My first SHORTS STORY didn't reach me. But I hope this won't be my last. It's not only good reading, but swell promotion. *HELEN EAGER, Traveler, Boston, Mass.*

It is excellent in every detail. *HARRY BROWNING, M & P Theatres, Boston, Mass.*

How could we do without it? Kindly continue mailing us your SHORTS STORY; we find it completely educational and positively needful! *E. O'BRIEN, Kenyon, Pittsburgh, Pa.*

May I add my congratulations for the cleverly concocted and timely SHORTS STORY. MGM, as usual, is first to recognize the importance of shorts which are as big drawing cards as some features. *MARGUERITE SCHNORR, Post-Bulletin, Rochester, Minn.*

I want to tell you, your publication has impressed me more in the short time of its existence than any trade magazine that I have come across. *H. ANDERSON, Waldo, Kansas City, Mo.*

It is interesting, instructive and to the point. *HENRY J. GREENE, El Lago, Minneapolis, Minn.*

Indian givers, eh? Give a guy something good then want to take it back, makes a guy sore, that's what it does. I dast you to stop sending the SHORTS STORY and you will have the curse of seventeen kinds of bellyaches, clear thru to the Nth generation, because I think it's swell. Thanks for publishing it. *ROBT. HUTCHINS, Liberty, Mullan, Id.*

This is actually the first intelligent effort made by any major company to bring to the exhibitor's attention the value and potentialities that good short subjects have in building up the program. *JACK ROSE, Indiana—Illinois Theatres, Chicago, Ill.*

I have gone over this publication and believe it to be excellent. I have talked to our publicity department and others, who seem to feel that there is a lot of valuable information in this publication, and we all recommend that it be continued. *JOHN J. FRIEDEL, Minnesota Amusement Co., Minneapolis, Minn.*

What's the great idea? You forgot me on the first issue. Either that or some one beat me to it, and after getting the November issue, I'm sore. It's one of the best mags pertaining to the movies I've yet seen. In the future will you mark an issue for my personal attention, because I can't afford to miss another issue. Believe me when I say I think it's well worth the time and effort you put into it. It certainly must be appreciated. Keep up the good work. After all MGM has always been a leader in the industry. *TOM BRESNAHAN, Times, Pawtucket, R. I.*

SHORTS STORY magazine is a very striking and very attractive publication and lends considerable importance to the short product. *W. K. HOLLANDER, Balaban & Katz, Chicago, Ill.*

ENTIRE CONTENTS OF THIS PUBLICATION IS AVAILABLE FOR REPRODUCTION IN WHOLE OR IN PART • ADDRESS ALL COMMUNICATIONS TO THE EDITOR

December • 1937

M·G·M SHORTSTORY

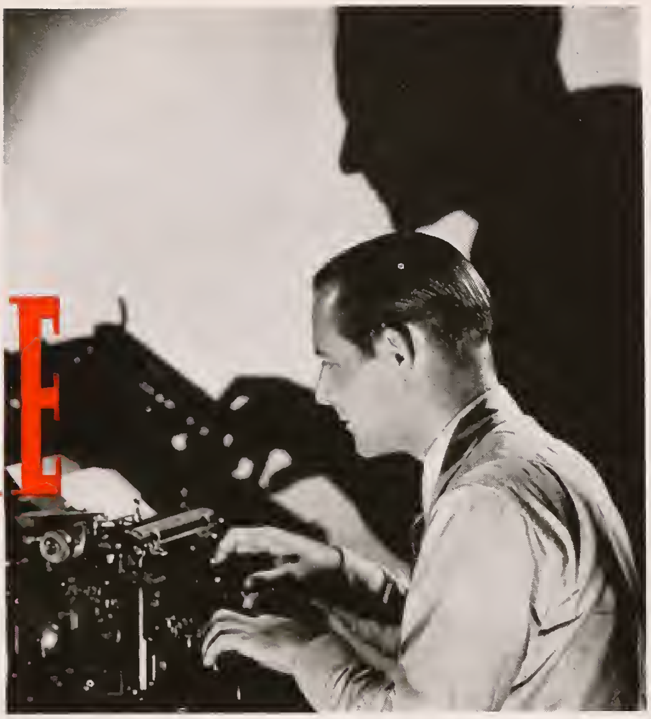
Published at 1540 Broadway, New York, N. Y

EDITORIAL ADVISORY BOARD HOWARD DIETZ • S. F. SEADLER • HOWARD STRICKLING • O. A. DOOB

Edited by HERB MORGAN

Hollywood ENCORE

by JIMMIE FIDLER



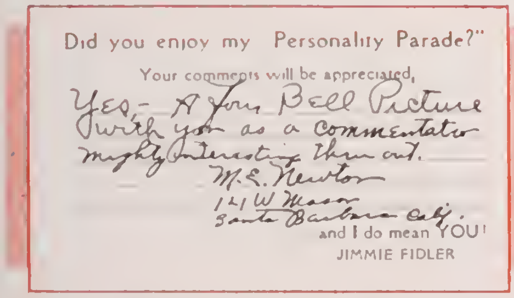
FIVE OR six years ago, the editor of a certain "fan" magazine asked me to write for him a story about the screen's "old-time" stars. "Find out what they are doing now — bring them up-to-date," he said. "I have a hunch that their one-time fans still remember them and will be interested."

No editor ever had a better hunch. Not only was that first, general, story well-received but so many letters poured in, demanding detailed information about this individual old-timer and that, that he was forced by popular demand to carry a series of request articles. Since then I have never been able to generate much respect for the Hollywood dogma that a star, once fallen, is soon forgotten by his public.

In my radio broadcasts I make it a policy to use items, whenever possible, about Hollywood's old timers — and the policy is based, not on any pet phobia of my own, but on an actual "break-down" of the letters received from my listeners. They are interested in the Taylors, Crawfords, Loys and Gables, but they also *demand* information about the stars they idolized a few yesterdays ago. In scores of letters, every week, they ask "How about Francis X. Bushman . . . William Farnum . . . May McAvoy . . . Dorothy Mackail . . . Charles Ray?

It was with those letters in mind that I became interested in the production of the "Personality Parade"

I am disappointed in the result — not because I think it is uninteresting, or lacking in entertainment value, but because, once started, I wanted to crowd into 2000 feet of film *all* of my own favorites. It couldn't be done — and I had to console myself with the thought that we had made the best selection possible.



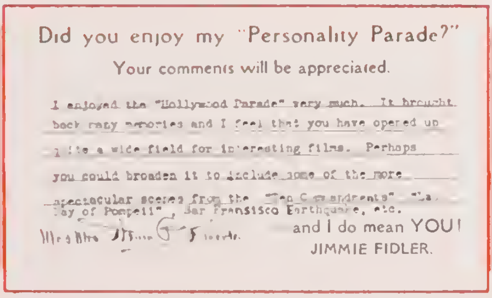
Did you enjoy my "Personality Parade?"

Your comments will be appreciated.

Yes— A Fine Bell Picture with you as a commentator mighty interesting thru out.

M. E. Newton
121 W Mason
Santa Barbara Calif.

and I do mean YOU!
JIMMIE FIDLER

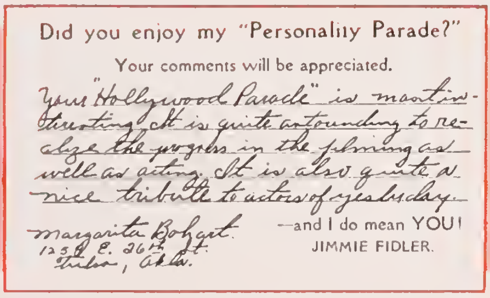


Did you enjoy my "Personality Parade?"

Your comments will be appreciated.

I enjoyed the "Hollywood Parade" very much. It brought back many memories and I feel that you have opened up quite a wide field for interesting films. Perhaps you could broaden it to include some of the more spectacular scenes from the "Ten Commandments" "Last Day of Pompeii", San Fransisco Earthquake, etc.

and I do mean YOU!
JIMMIE FIDLER



Did you enjoy my "Personality Parade?"

Your comments will be appreciated.

Your "Hollywood Parade" is most interesting. It is quite astounding to realize the progress in the filming as well as acting. It is also quite a nice tribute to actors of yesterday.

Margarita Bohart.
1258 E. 26th St.
Tulsa, Okla.

—and I do mean YOU!
JIMMIE FIDLER.

Viewing the picture, as it was pieced together, I experienced an emotionl "kick." Most of those old-timers were my personal friends — many of them were my clients when I was an independent publicity agent. When we recorded the commentation for the second reel, devoted entirely to those great stars whose careers were cut short by death, I choked more than once and found the typed words of my manuscript merging into a blur. I was just a bit ashamed of my own emotion — until we previewed the picture in the Chinese and I saw several of the people who sat near me wipe their eyes furtively. Marie Dressler . . . and Will Rogers . . . and Lon Chaney . . . and Rudolph Valentino. Stars like those were more than shadow shapes moving across a screen. They were personalities as real as the man next door. It is hard to realize that they are dead — and it is only natural, I suppose, to experience a strange sensation when, once again, they walk, and talk, and laugh and cry on the screen.

THAT MEMORABLE reel fades out with a shot of Jean Harlow — not because her death occurred so recently but because, to me, she was the "spirit" of Hollywood. She had glamour, and warmth and courage. Her attitude toward life expressed a certain indefinable reckless gaiety that appealed to the public's imagination. While I was writing the one or two lines that I spoke while her close-up flashed across the screen, I kept thinking of the last time that we played golf together. Jean was not a very good golfer but she played that game, as she did everything else, with enthusiasm. On one tee after another, she stepped up and drove her first ball into the brambles, then hit a second down the middle of the fairway. She was dressed, rather impractically, in silk pajamas, and I urged her to save them by playing the second ball. "Listen," she informed me, very emphatically, "I want you to quit treating me like a movie star. I play them where they lie!"

I think that one sentence — "I play them where they lie" — expressed Jean's philosophy — and I think it expresses the philosophy that has made most stars great.

Here is a tragic irony. Several months before her death, Ralph Staub, the producer of "The Personality Parade," and I were chatting with Jean Harlow in the Brown Derby. During the course of the conversation, I mentioned our plan to produce one or more short subjects devoted to Hollywood's yesterdays. "Why not devote one reel to the great stars who have passed on?" Jean suggested. "Everyone would like to see them again . . . Wallace Reid . . . Theodore Roberts . . . Alma Rubens . . . Jack Pickford . . . Lon Chaney . . . Will Rogers." How fateful it is that the girl who made that suggestion should be the last subject in our memorial reel!

The NEWS goes

The Newsreel Camera Is Focused On Every Important Note In The Scale Of World Events . . . Interesting As Life Itself . . . It's The Greatest Show On Earth

BY LOUIS REID

FAR REMOVED from the glamour that is Hollywood are the screen's newsreels. Yet, the most colossal spectacle and all the stars that Hollywood can muster cannot match the day-in and day-out popularity of the newsreels with American movie audiences.

With the whole wide world as their stage, the newsreels quickly, efficiently and without benefit of press-agentry, present a never-ending pageant of people and events that is literally as interesting as life itself.

For sheer drama, what Hollywood make-believe can compare with the sight of a Japanese bombing plane sweeping over Shanghai, spreading death and destruction everywhere? What love story has ever come out of the Hollywod imagination to surpass the romance of a young man of royal birth who, for the love of an American-born woman, abdicates the throne of the greatest empire on earth? And what super-scene staged by Hollywood has ever provided a greater jolt to your emotions than witnessing the horror of dozens of humans dying before your eyes as they jump from a blazing dirigible?

These are merely a few assignments of the swift and widespread activities of the newsreel.

Since 1913 the oldest of the newsreels, *News of the Day*, has been flashing before the eyes of motion picture audiences in an amazing short time after their occurrence, a true picture of all the developments that make this funny old world go round. It was back in 1913 when the late President Wilson was inaugurated that the American newsreel had its inception. Credit for the idea must go to Edgar B. Hatrick. He had been in charge of a vast photographic service for the Hearst interests, supplying pictures to newspapers and magazines. One day the idea came to him that there was no reason why the same thing couldn't be done in motion picture form. His first job was to cover the Wilson inaugural on March 4, 1913. He shot the impressive spectacle with a mammoth studio camera. The negative was rushed by train to New York and prints were shown on Broadway the following evening. The reel was 800 feet long. It created a sensation throughout the country. For some time afterwards newsreels were produced sporadically, but it was not until the Spring of 1914 that they were issued regularly. Thereupon grew up the present system of establishing newsreel cameramen in every important news center in this country and the world.

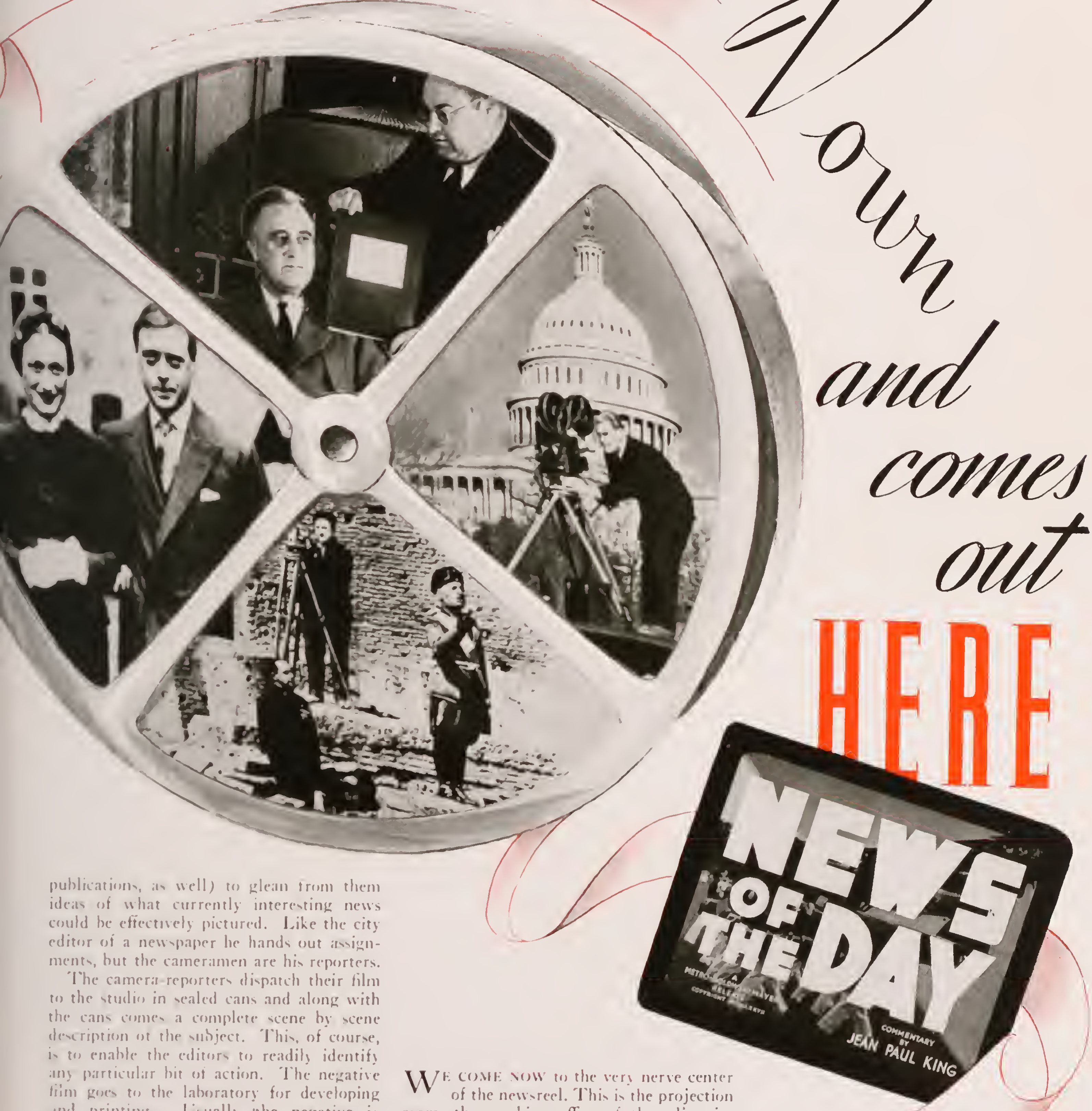
When Hatrick got the first newsreel going, the big story of the day was in Mexico where Huerta was defending his tottering administration. Hatrick dispatched A. E. Wallace into Mexico and Wallace became the first newsreel war correspondent. Since that time newsreel cameramen have been in the thick of the fighting wherever war has broken out.

There have been other notable milestones in the steady progress of the newsreel. When *News of the Day* obtained first motion pictures ever made of the Pope a tremendous step had been taken in newsreel progress. When the same company took the first motion pictures ever made of the late John D. Rockefeller, presenting him to the public not only in action but also with his speaking voice, there had been accomplished what was then thought to be the ultimate. But since those days hundreds of the world's leading figures have been brought to the screen exclusively by the newsreel.

The dramatic field work of a newsreel organization is not unfamiliar to the reader. It is likely, however, that the editorial, sound engineering and recording side of the pictures news — the behind-the-scenes job, — is not so well known. Feature motion pictures require weeks, and even months, to make, but newsreels are issued twice a week, on Wednesdays and Fridays, bringing to picture-goers the news of the world a surprisingly few hours after the event.

On an upper floor of the *News of the Day* studio in New York is a suite of offices very like the set-up of a big daily newspaper. There is an assignment editor who corresponds to the city editor of a daily newspaper. His job is to watch the telegraph machine which, day and night, flashes bulletins of news happenings in any part of the world. His job, too, is to study the daily papers (and various other

Round and Down and comes out HERE

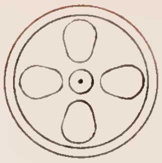


publications, as well) to glean from them ideas of what currently interesting news could be effectively pictured. Like the city editor of a newspaper he hands out assignments, but the cameramen are his reporters.

The camera-reporters dispatch their film to the studio in sealed cans and along with the cans comes a complete scene by scene description of the subject. This, of course, is to enable the editors to readily identify any particular bit of action. The negative film goes to the laboratory for developing and printing. Usually the negative is screened first, and then sent down for a print after the value of the subject and the quality of the negative has been appraised.

WE COME NOW to the very nerve center of the newsreel. This is the projection room, the working office of the editor-in-chief, Michael D. Clofine. Facing a full sized screen, Clofine studies every inch of the 50,000 feet of film which is screened every week.

The NEWS goes Round



(Continued)

Flanked by his script writers, his editorial assistants, his technical advisers and his film cutters, his job is to scrutinize the negative for news value, and for quality as to exposure, sound and production. In meticulous detail he selects from perhaps 1500 feet of film the 80 or 100 feet which, in his opinion, concisely but effectively covers the subject. The negative, having been screened, is sent to the laboratory to be printed, and when the print arrives it is taken by the particular cutter assigned to the task and cut into exactly the continuity directed by the editor.

The amount of care taken with each subject is indicated by the fact that usually every subject is screened half a dozen times before its description is ready to be written. Most of the film shot by the cameramen arrives with sound accompaniment, but due to frequent obstacles encountered by the sound recorders there are often portions which are not sufficiently understandable without the explanation of a commentator. The official commentator for *News of the Day* is Jean Paul King, noted radio announcer.

The studio of *News of the Day* is a vast affair fully one-half as big as the floor of Madison Square Garden. At one end of this enormous room is the sound control room; really two rooms. In one sits the chief sound engineer, the expert who not only controls the volume and determines the quality of all sound, but whose job it is to synchronize in the most delicate fashion all sound effects, including music and the commentator's voice with the action of the picture down to the last fraction of an inch.

In a room directly adjoining that of the Chief Engineer, are the sound effect men who, under instructions of the editor-in-chief and the sound engineer, add to the film appropriate sounds for the background to the action. It may be a few bars of music, or the shouting of a crowd. It may be animal sounds. These effects are recorded by an intricate process from phonograph records especially made for the purpose. Thousands of these are on file in the library of *News of the Day*.

At a distance down the great room of perhaps thirty yards is an all-enclosed sound proof booth in which commentator King sits at a sloping desk. Intently observing the action upon the screen, it is the speakers task to synchronize his word description with the action. It is a job which requires intense concentration — particularly about four o'clock in the morning and after he has been at it for at least ten solid hours. He speaks from the written suggestions placed before him by the script writers. These suggestions, sometimes given in complete detail, sometimes sketchily, are to instruct him as to the exact number of seconds he has to complete his description of any particular episode before that episode is finished and done with in the swift passage of the subject.

On the day in which the reel is actually put together and not taking into consideration the previous days of preparation, it requires from 18 to 20 hours of unbroken labor to produce a motion picture which runs about 10 minutes on a theatre screen. After the reel for the United States is completed and sent to the laboratory for the many hundreds of prints demanded by the trade, the special reels for 20 or more foreign countries are made up. And presently from the distributing centers a tremendous flow of these fascinating pictures of real life go by train, by steamship, and by airplane. In the far north they go by dog sled. In South America they are carried over the Andes on the backs of llamas. There is hardly a form of transportation which the newsreel does not employ in an effort to get itself quickly before the public eye.

DURING the past year the newsreels have had more thrilling action to film in any other single year in their history. Wars in Spain and the Far East have been covered in all of their thrilling and spectacular aspects. Despite the difficulties of communication and rigid censorship, *News of the Day* cameramen were present in the thick of the fighting in the Madrid area as well as that in the North of Spain. The personnel included several of the most intrepid photographers in the newsreel, Henri Cabrieres, Gaston Chelle and Ariel Varges. Long before actual revolution broke, they had formulated plans for a complete coverage in the event of hostilities between the loyalists and insurgents.

Daily, *News of the Day* is providing sensational up-to-the-minute pictures of the Sino -Japanese war. The filming of the Far East fighting is under the direction of H. S. Wong, ace cameraman in the Orient, and outstanding newsreel man in the limelight at present. Since the beginning "Newsreel" Wong, as he is better known, has been in the very thick of the fighting in Shanghai and has made to date the most spectacular war scenes ever filmed.

Yet, the war in China is all in a day's work to Wong. He writes to his editor that "the present war is much more difficult to film than that of 1932; so far I have been lucky, I have plenty of film and gasoline. There is one thing sure," he adds, "hell is popping loose here. How long it is going to last no one knows." Wong's chief colleague in making pictures of the Sino-Japanese war is Shu Taguchi, a Japanese. Despite the war they remain close friends, though each is continually attempting to outdo the other in obtaining spectacular films of the war area. But in a message to Editor Clofine, Wong does venture the suggestion that "it would seem best for Taguchi to stay with the Japanese forces and I with the Chinese."

By virtue of the speedy transportation of the Sino-Japanese war pictures, American theatre patrons are able to view the latest battle scenes a few days after they have been filmed. From the fighting zone, they are rushed by plane to Hongkong where they are put aboard the China Clipper for San Francisco. Upon their arrival in the United States they are transferred by regular air lines for shipment to New York. The pictures embrace every detail of the war; the street fighting in Shanghai, the Japanese artillery firing point blank into the native quarters of Chapei, the direct hits by bombing planes on scores of buildings, and the plummet-like plunge of a Japanese bomber into the river after the plane had been hit by a Chinese anti-aircraft gun.

The most dramatic newsreel subject ever brought to the screen, according to editors of *News of the Day*, was the Hindenburg disaster.

& JOEY BROWN'n
ALSO PAT O'BRIEN'n "HELL'S HOUSE"
PLAY BINGO TO-NITE WIN$165
WIN CASH Play BINGO
LOTTERY BRIDE
NOW 2 FEATURES
HELL'S HOUSE
BINGO
PLAY BINGO
$165

Bingo, double features, etc., have aroused long-suffering moviegoers to open rebellion.

Down with DOUBLES

Reprinted from the Literary Digest, the accompanying article is presented here as a significant development in the growing opposition to double-featuring. It is not to be construed as reflecting the views of this publication which, open-mindedly and without prejudice, seeks to present BOTH sides of this question. ED.

FOR YEARS NOW, ever since the depression socked the motion picture industry precisely in the box office, the moviegoer has been staggering manfully and silently under a burden of double features, triple features, bank nights, and free china. In some places he suffers the added insult of commercial advertisements between features.

The American moviegoer is ordinarily a mild person. He is not given to invading the theatre manager's office to demand reparations for having suffered four hours of unrelieved grade C entertainment without even a short subject to brighten the gloom. He merely goes home, takes something for his headache, and returns the following week to the same theatre, in the hope of finding one of the two films worth the price of admission.

But today the movie consumer tosses meekness to the winds. He makes his declaration in the form of picket lines, petitions, boycotts, boos and hisses, and — page Messrs. Green and Lewis — organization.

He has had enough grade C films. And while there are quantities of grade A features made and shown, he has to take a dose of inferior footage with his chosen film in 85 per cent of the nation's theatres. Even a bill of two top-notchers gives him a headache — too much movie for one evening. Not enough travelogues and short comedies.

So the consumer becomes unmistakably militant. Revolt flames, originating in Nutley, New Jersey, and in Little Rock, Arkansas, and blazing a trail clear across the country to California. Hollywood either raises its eyebrows and sighs "What — again!" or proffers the hand of comradeship and bellows "Congrats!"

Nutley, New Jersey, has not earned a place in history, even its most ardent boosters will admit, by virtue of being the birthplace of revolutions. Nutley may not even be proud of its new distinction. But the same grade B films, even unto grade Z, are shown in Nutley as in more revolution-minded towns.

One fine day two unsuspecting young men of Nutley went to the movies. One of them was William R. Clay, a newspaper make-up editor. The other was George H. Siegel, a real estate broker. They paid their money, found seats, and waited for entertainment.

The first film failed to arouse their enthusiasm. It was a discouraging job all around, as if the director had sighed in his secret soul: "Ah me, another grade C to torment those poor young men in Nutley."

"That," said Clay to Siegel, "was what is known as a 'dog,' a pure grade C. The next one may be better. Besides, there's always the cartoon."

His yawning sidekick was skeptical.

"The second feature had better be good," he warned, "or I'll be mad. When I get mad I kick up a row."

"Shush," said Clay. "The second feature's starting."

The second feature was farther down the alphabet than the first. And there was no cartoon. Clay and Siegel squirmed. Their seats became mysteriously hard, lumpy, bumpy, confining, and otherwise painful. Finally they stumbled out.

"Same thing happened last time."

"I've got a headache."

"Four and a half hours wasted."

"Well, why don't we do something?"

Thus was born the Anti Movie Double Feature League of America. The parents had no notion that their offspring was a young giant. They didn't intend their league to leap over the entire country. Their only purpose on that momentous, headache-laden evening was to persuade the manager of their local theatre to change to a policy of single features and short subjects.

BY THE time the Nutley league was formed (it took exactly one small ad in the Nutley *Sun*) and had achieved its objective (which took exacly one picket line of two persons plus petitions signed by several hundred), letters were pouring in from all parts of the country.

All asked instructions for performing the Nutley miracle. A single letter proclaimed the writer's fondness for double bills. The others bore one refrain: We've been thinking about this for a good many years, but just waited for someone to start something.

The League has 3000 members, and requests for membership are increasing. Chapters are at work in Pennsylvania, California, Alabama, Massachusetts, Kan-

The NEWS goes Round

(*Continued from page 1*)

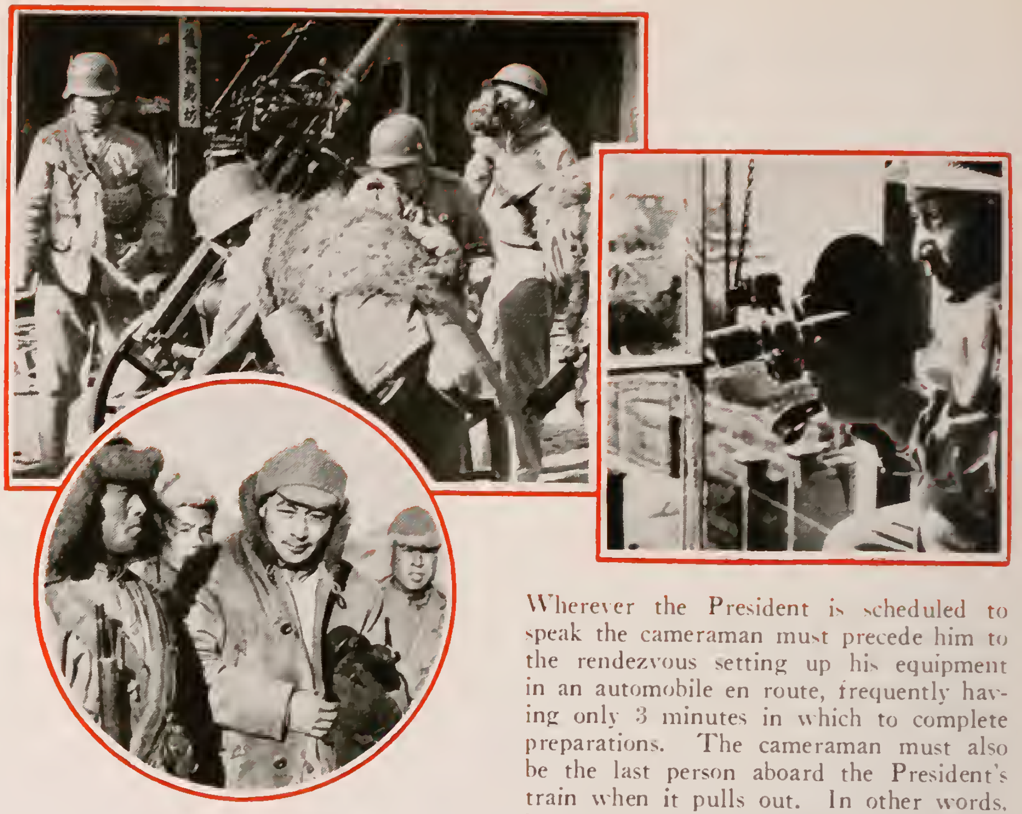
The catastrophe was filmed in its entirety by newsreel cameramen who were assigned to cover its arrival at Lakehurst as a routine matter and found themselves opportunely placed to film the explosion in all its shocking drama.

As cameraman James Seely, assigned to Lakehurst, "panned" the camera to get closer views of the Hindenburg, he recorded the terrific explosion followed by a fire which raked the dirigible from bow to stern. He was stunned by what he saw but he kept grinding on, and his camera recorded amazing shots of passengers and members of the crew jumping from the monster. He reeled severarl hundred feet, raced to a telephone booth and flashed New York office with the words "okay, I've got it," and sped to New York by automobile. At first he feared his film would be confiscated by authorities stationed in and around Lakehurst for that was the experience of newsreel cameramen at the time of the Akron disaster. However, he was not molested and he reached New York at 10:15 p.m. The newsreel staff worked fast in assembling and titling the subject. At 8:00 a.m. they had prints aboard planes for the West.

Last Spring the terrific flood disaster in the middle West, regarded as the greatest emergency this country has faced since the world war, became the most important subject of peace-time America, because of the vast area it embraced. It was one of the costliest films ever made.

Radio communication had been utilized by the newsreels in this disaster to a greater extent than ever before. The exact whereabouts at a given time of various photographers is not always known to the editors in New York, but this causes little delay in the amazing business of presenting disaster to the screen.

At the time of the flood when the editors wished to get in touch with cameramen, they called radio stations which in turn communicated with operators of radio stations in the middle West who broadcasted bulletins to the cameramen in their radio-equipped planes and automobiles. All means of transport to get interesting, comprehensive flood pictures were used. These included amphibian planes as well as regular airplanes and automobiles. The amphibian planes were able to settle down on the turbulent Ohio River, enabling cameramen to get vivid shots of scenes and rescue work along the swirling tide.



WHEREVER big news breaks, there you will find newsreel cameramen. Recently they were forced to use pack mules to carry them and their equipment up the snow-covered mountain side in Utah where 17 persons perished in America's greatest airplane disaster.

As G-men of science recently went into action to track down the "elixir of death" which cost the lives of more than 60 persons in the South, *News of the Day* cameramen were present filming their activities.

The most popular newsreel figures of 1937, according to cameramen of *News of the Day*, are the world's most famous honeymoon couple, the Duke and Duchess of Windsor.

One of the favorite subjects of newsreel cameramen, not only because of his hearty cooperation with them but because he possesses a keen sense for news, is President Roosevelt. The President gives every help possible to the cameramen, his patience and understanding with delays, and even keeps visitors waiting at length until the photographers have been served. He uses professional terms such as "take," "cut," "footage," "fadeout," etc. When a shot is made he is likely to say, "How did it go? Need another take?"

It is said that the President never misses an issue of a newsreel. Back from a trip, his entire evening is taken up with a program of newsreels he missed while away. He has a complete newsreel library of his own which dates back to the time when he was Assistant Secretary of the Navy. Newsreels regard the President as an excellent lens subject, perhaps because he enters any film making enterprise with a hearty gusto which gives animation and individuality to the most commonplace shot.

Taking pictures of the President while on one of his periodic railroad journeys presents a difficult task to cameramen. Wherever the President is scheduled to speak the cameraman must precede him to the rendezvous setting up his equipment in an automobile en route, frequently having only 3 minutes in which to complete preparations. The cameraman must also be the last person aboard the President's train when it pulls out. In other words, he must keep the President and his party in sight at all times.

President Roosevelt and Premiere Mussolini are considered ideal newsreel subjects. They have, say cameramen, an unusually vivid sense of the dramatic. Their voices are clear and resonant, they are never at a loss for something to say.

On the other hand, Mayor LaGuardia, District Attorney Dewey and Governor Lehman consider themselves poor newsreel subjects. Not because they do not talk well, for both are at ease before the microphone. They fight shy of the newsreel because they do not consider themselves good newsreel personalities.

News of the Day editors consider Mrs. James Roosevelt, mother of the President, one of the best woman subjects they have ever filmed. Her poise before the camera is remarkable, they declare. She does not have to depend upon a script. Her remarks are always spontaneous. During the past few months, particularly during her European trip, she has been a frequent figure in the newsreels.

Most of the headliners in the sports world have excellent newsreel personalities. This applies especially to Babe Ruth, Jack Dempsey, Lou Gehrig, Walter Hagen and Sir Malcolm Campbell.

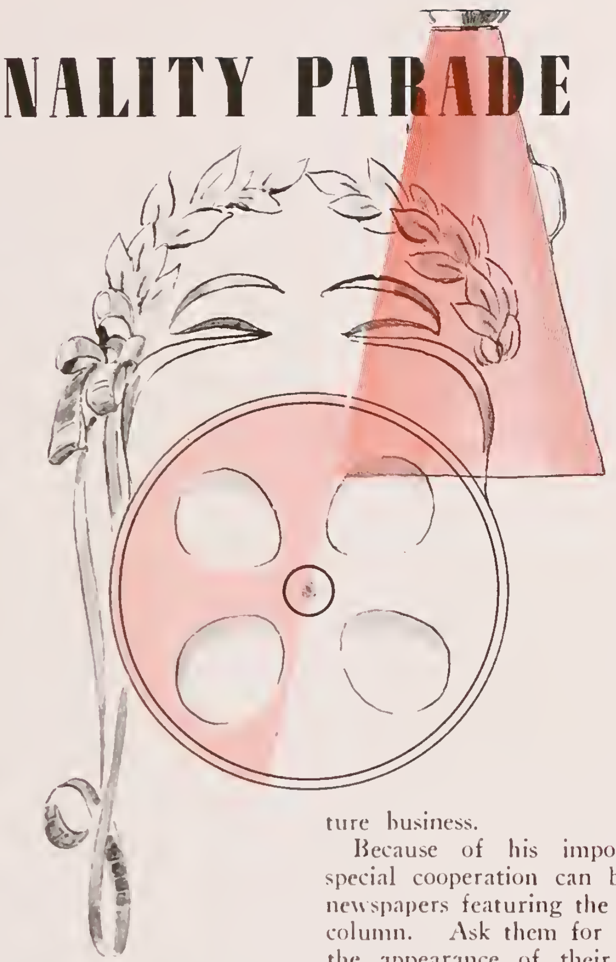
One of the strangest paradoxes of newsreel making is that the cultured and educated have more difficulty in speaking for the newsreel than those who have never had the benefit of much learning or acquaintance with the arts. Taxi drivers, it seems, talk with much more care and more outright expression than bank presidents.

The former are utterly lacking in self-consciousness, while bank presidents and other figures high in the social and business world become flustered as soon as they are asked to talk.

Women, it is learned, are much easier before the camera than men. They talk more readily, seldom appear self-conscious.

Jimmie Fidler's PERSONALITY PARADE

Cavalcade of Hollywood Passes in Review ... A Motion Picture Album of the Screen's Greatest Stars ... An Inspired Tribute to Hollywood's Heroes of Today and Yesterday



WHILE OTHER famous figures of the world perpetuate their genius in steel and stone, in books and upon canvass, the achievements of Hollywood's Great is represented only by flimsy strips of celluloid which is relegated all too soon to the storage vaults.

To these vaults has gone one of Hollywood's favorite sons, Jimmie Fidler, who, with inspired reverence for his task, has composed the screen's most eloquent and befitting tribute to the Hollywood heroes of yesterday.

With a cast of seventy-two stars, Jimmie Fidler's "Personality Parade" is undoubtedly, the most complete record of Hollywood's screen idols, past and present, ever assembled. One great screen personality after another passes in review in a kaleidoscopic series of motion picture milestones covering the past twenty years. Vividly and dramatically, the voice of Jimmie Fidler recalls to memory each star's moments of triumph as scenes appear from the pictures that brought them fame.

There is Charlie Chaplin in one of his first comedies with Mack Swain. Wallace Beery appears in a scene from a two-reel comedy in which he got his start. Harold Lloyd is presented as Lonesome Luke, in the days before he donned the horn-rimmed glasses that later became his trade mark.

Mary Pickford and Douglas Fairbanks are shown when they were reigning stars, with Mrs. Charlotte Pickford, the star's mother, whose guiding genius led her to the position of First Lady of Hollywood.

The Ronald Colman of fourteen years ago, Lewis Stone, Anita Stewart, Colleen Moore, Leatrice Joy, Charlie Murray and George Sidney, Anna Q. Nilsson, Ben Turpin, Phyllis Haver and Harrison Ford are others.

Other great favorites such as May McAvoy, Alla Nazimova, Hobart Bosworth, Helen Chadwick, Mary Philbin, Louise Fazenda and Irene Rich are presented informally and in scenes from pictures.

Rin-Tin-Tin, the greatest of dog stars, also is brought back to memory in a series of his pet tricks.

A salute to the great stars who have passed on, the shadows of twenty-eight of motion pictures most famous personages appear out of the past to attest the glory of Hollywood's colorful history.

Wallace Reid and Theodore Roberts are shown in a scene from one of their last pictures together. Rudolph Valentino is presented in a scene from "The Sheik." Others who have gone forever but return momentarily to revive fond memories are Will Rogers, Marie Dressler, Jean Harlow, Willard Lewis, Gladys Brockwell, Milton Sills, Barbara La Marr, Edith Roberts, William Russell, Roy Stewart, Dustin Farnum, Art Acord, Fred Thompson, George Beban, Renee Adoree, Lew Cody, Mabel Normand, Lon Chaney, Lou Tellegen, Lilyan Tashman, Jack Pickford, John Bowers, Henry B. Walthall, Marie Prevost and Thelma Todd.

"Personality Parade" was produced by Ralph Staub.

Exploitation

HEARD OVER the radio networks by an estimated twenty million listeners weekly and syndicated by nearly a hundred newspapers with a daily circulation running into more millions, there can be no question but the name Jimmie Fidler spells box-office at any theatre. Give Jimmie Fidler feature prominence in your lobby, on your marquee, in your ads and in all publicity and "Personality Parade" will attract feature business.

Because of his importance to them, special cooperation can be expected from newspapers featuring the syndicated Fidler column. Ask them for a special story on the appearance of their Hollywood columnist on your screen; get them to run display promotion ads urging those who see the film to follow the Fidler column and vice versa. Every newspaper that features the column should be willing to run a line at top or bottom announcing your showing.

Likewise, radio stations over which the Fidler program is broadcast should be approached for a spot announcement of your showing before or after the program. This can generally be obtained on the basis of an exchange of courtesies but even if you have to pay regular commercial rates, such an announcement is bound to be worth the investment.

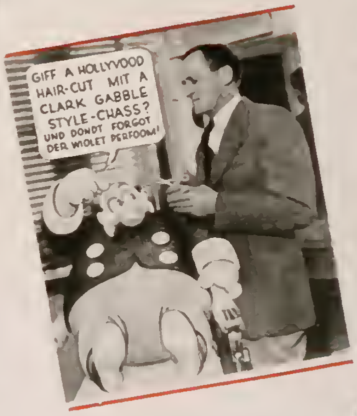
A nation-wide poll was launched recently by another Hollywood columnist to determine the screen's reigning favorites with this year's movie audiences. This idea can be altered for a newspaper contest in which readers will be asked to vote on which stars they consider the greatest in the entire history of Hollywood. Guest tickets and other prizes can be awarded for the best reasons advanced to support their opinions. This can also be utilized as a radio tie-up.

For another interesting newspaper contest, let the paper run a series of pictures, in advance of your showing, of various old-time stars that appear in your film. Offer awards to readers who can correctly identify each star and can also list the titles of three pictures in which they have appeared.

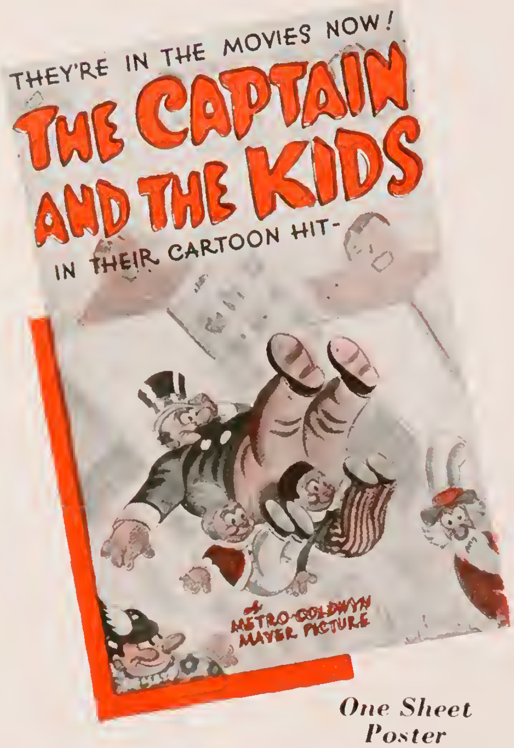
How to CLEAN UP with release "Cleaning House"

"Hullo, Mr. Powell. Ve iss going to work for M-G-M too."

DONT FORGOT DER WIOLET PERFOOM – UND DER "THIN MAN" DONT GOT A FAT CHANCE MIT MYRNA LOYS


GIFF A HOLLYVOOD HAIR-CUT MIT A CLARK GABBLE STYLE-CHASS? UND DONDT FORGOT DER WIOLET PERFOOM!

They're In The Movies Now . . . For Forty Years They Have Convulsed 16,000,000 Newspaper Readers . . . America's Favorite Comic Strip Characters Leap To Life In A Series Of M-G-M Cartoons.


THEY'RE IN THE MOVIES NOW!
THE CAPTAIN AND THE KIDS
IN THEIR CARTOON HIT-
A METRO-GOLDWYN MAYER PICTURE

One Sheet Poster

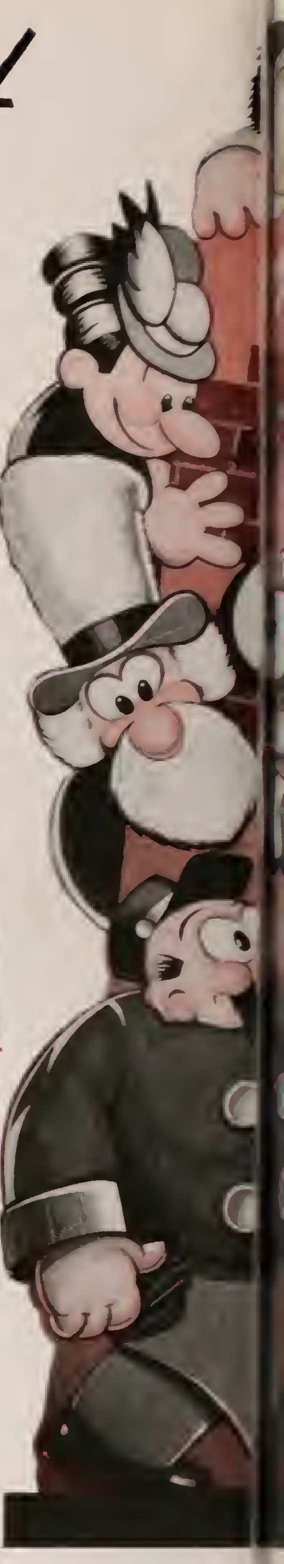
THOSE BEGUILING comic strip pranksters, Hans and Fritz, who have enlivened Sunday mornings for the past forty years, have at last attained their heartily deserved pinnacle of fame. The kids, whose pastimes run the gamut from the comparatively clean fun of putting bees in Momma's bonnet to their more pretentious enterprises such as tying firecrackers to an elephant upon which the Captain is riding, have matriculated to the animated cartoon.

In order to breath life into the mad but lovable characters created by Rudolph Dirk, Metro-Goldwyn-Mayer has constructed a new cartoon studio and has assembled a staff of more than a hundred artists, directors, writers and technicians. And the first of a series of thirteen cartoons, titled "Cleaning House," has been readied for release during the Christmas holidays.

The film tells a typical story of the almost maniacal carryings-on of the two kids and their elders. Momma, beset by the tribulations of spring cleaning, calls upon her tribe to help. The Captain would prefer to sleep and devises means of hoodwinking Momma into thinking he is working. The kids ruin his plans and as usual make life miserable for him.

In one incident the kids pose as Doctor Stork and attempt to force their way into the house. Momma and the Captain fight hysterically to keep him out. Then, Hans and Fritz, posing this time as heroes, take the credit for driving Doctor Stork away and are duly rewarded, while the Captain has to take care of the house cleaning alone.

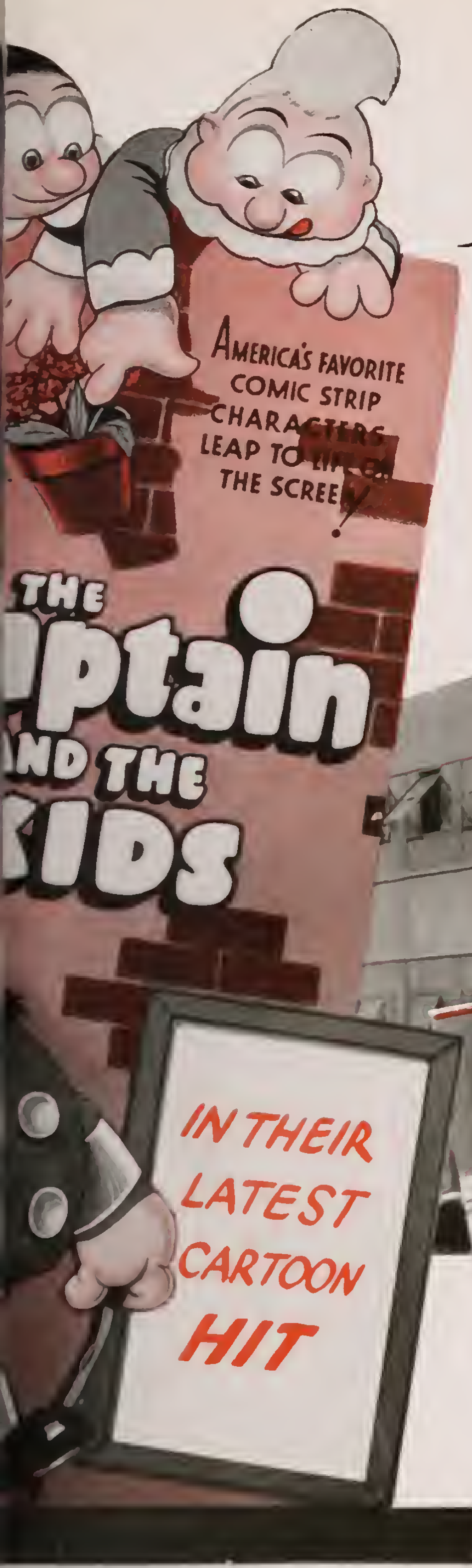
"Cleaning House" is done in the new platinum sepia tone which has been used so effectively in "Maytime" and other recent M-G-M features. Robert Allen directed the short and Henry Allen was story editor. C. G. Maxwell was in charge of the technical end of the production, under the general supervision of Jack Chertok.


Giant Cutout

M-G-M's first cartoon

OO-OOH! MISTER TAYSLOR - HOW COULD YOU SAID IT. SUCH LUFFLY SEDIMENTS ?
MAMA'S SO TRILLED MIT EXCIDEMENT SHE'S GOT GEESE PIMLES
YOU SAID IT NAPOLEUM
VOTS HE GOT VOT I AINT?

"What! No pepper in the coffee?" asks Spencer Tracy.


AMERICA'S FAVORITE COMIC STRIP CHARACTERS LEAP TO LIFE ON THE SCREEN!
THE
ptain
ND THE
IDS
IN THEIR LATEST CARTOON HIT

tandee, 3.75 each, at Exchange

"Are ve good—er—that iss, bad," gloat the kids.

Corner of new studio erected on M-G-M lot to animate famous comic strip characters.

Exploitation

ANY NOTION that theatre exhibitors have a task before them in selling "The Captain And The Kids" can be dismissed here and now. Although they have never before been seen on the screen, these inimitable characters are as widely known and as firmly entrenched in the affections of the American public as any star of whom Hollywood can boast.

Their route to fame has been the newspaper comic strips. Right now they are appearing in 166 newspapers with a daily and Sunday audience of 5,750,000 readers. During the past forty years of their existence, the fans and followers of these characters have numbered well beyond the hundred million mark. Thus it was no mere happenstance that Hans and Fritz and the jolly old Captain came to be chosen for the first series of cartoons that Metro-Goldwyn-Mayer or any other major studio has ever produced. Their selection was the result of months of painstaking research to determine the best known and best liked characters out of all the nation's comic pages.

What remains for the exhibitor then is to inform his public that these popular characters are now animated on the screen — and particularly, on HIS screen. To this end, the various steps outlined below are suggested.

Because the appearance of "The Captain And The Kids" on the screen is bound to increase interest in the comic strip, the exhibitor's campaign should be formulated with the knowledge and cooperation of the newspaper presenting this feature locally. This newpaper has already received from United Features Syndicate a feature story of 2,500 words on how "The Captain And The Kids" wil be brought to life on the screen. This highly interesting story was printed originally in the October issue of SHORTS STORY magazine. If it has not yet appeared in your newspaper, get it reproduced as the first important move of your campaign.

Of obvious mutual advantage will be a series of promotion ads run by the newspaper to herald the debut of their comic strip characters on your screen. A special set of stills showing the characters' arrival at the Studio for their first film, as reproduced on these pages, will serve ideally to illustrate these promotion ads and can be obtained from your M-G-M Exchange.

As the highlight of your campaign, arrange to stage a Comic Strip Preview of the first release in cooperation with your newspaper. It is announced that every well known character in your newspaper's comic strip family will turn out en masse at your theatre to welcome "The Captain And The Kids'" first picture. A local

How to CLEAN UP with "Cleaning House"

costumer can make the characters look like they stepped right out of the comic page. Let them roll up to the theatre in a vehicle in keeping with their comic page background. A microphone at the curb "introduces" them to the assembled spectators. Also present is a generous sprinkling of local celebrities, artists, critics, etc. Here is a stunt that will block traffic and one that is made to order for your newspaper.

An alterantive idea is a Junior Hollywood Premiere for children. For publicity purposes, the youngsters invited to this affair should be the children of your most prominent local personages. Have them arrive at the theatre in all sorts of juvenile conveyances, scooters, soapbox autos, velocipedes, etc. Let them also be introduced over a mike. Perhaps you will want a trio made up as the Captain and the Kids to greet them "in person." Here is another stunt that is a natural for a splash of art in your newspapers.

Everyone loves a parade. At any rate they can always be depended upon to attract plenty of attention. For a parade that will require a minimum of effort and expense, let your newspaper's carriers parade to your theatre for a screening of "The Captain And The Kids." The paper can easily promote a band for this event and you can share jointly in providing the necessary banners.

Newspapers, almost without exception, use the sides of their delivery trucks to promote various features appearing in the paper. By all means, see that this valuable space is covered with copy announcing the first screen appearance of "The Captain And The Kids," and advising that their adventures appear daily in that newspaper. Similar copy should be used on placards to cover every newsstand throughout the city.

In advance of your showing and currently, your newspaper should be asked to run a line of type over the daily strip to announce each release of "The Captain And The Kids" at your theatre.

To promote circulation, newspapers sometimes distribute tabloid sections of 12 or more pages reproducing comic strips of the past several weeks upon the theory that once started, readers will buy the paper to continue reading them. The release of "The Captain And The Kids'" first film is a perfect opportunity for utilizing this tried and proven circulation booster, the results of which will also be felt at your boxoffice.

Newspapers always like to sponsor special screenings for children's hospitals, orphanages, etc. Now, with a film of their own comic strip, such screenings will be doubly interesting to them. Let the paper make all the arrangements with the institutions they select. A local bus or street railway will provide the transportation. If the kiddies cannot come to the theatre, the chances are you can promote a portable projector for this charitable purpose.

Coloring contests for children are an old newspaper standby. The newspaper's regular Captain And The Kids strip can be used as the coloring material or a set of three mats of three-column line drawings, specially designed for coloring contest purposes, is obtainable at your MGM Exchange.

A striking and colorful 40x60 cutout of the Captain And The Kids characters as prepared by National Screen Accessories is a seat-selling accessory that no theatre should be without. This handsome stock piece, equally adaptable for lobby or window display use, comes with an open panel in which titles of each individual release can be inserted. It is cost-priced at $3.75 and may be ordered through your M-G-M Exchange.

Soda fountains and cocktail bars can share in the publicity your campaign will generate by featuring a Captain And The Kids Special during your showing.

A large local bakery can benefit from a tieup arrangement whereby they will be permitted to make up cookies cut out in the shape of The Captain And The Kids. As a publicity gesture, perhaps the bakery will also make up a huge cake decorated with the Captain And The Kids characters, to be presented as a gift from the Captain And The Kids, to the unfortunates in some local orphanage or children's hospital.

SALES AIDS

The following selling aids for Captain And The Kids cartoons are immediately available at your M-G-M Exchange:

GIANT CUTOUT STANDEE (This has panel for individual releases, making it adaptable for entire series) . . 3.75 ea.

SET OF SIX 8 x 10 STILLS (Adaptable for all releases) . . . . . . .10 ea.

ONE SHEET POSTER . . . .15 ea.

AD MATS, four to a set . . GRATIS

COLORING CONTEST MATS (three) . . . . GRATIS

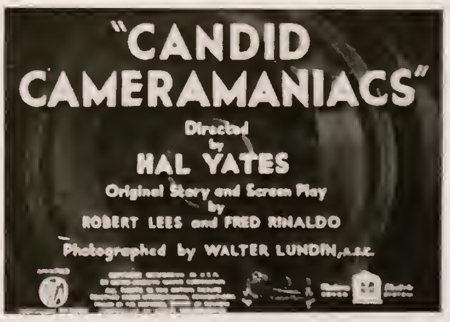
HALF PAGE NEWSPAPER FEATURE in either mat or proof form. (This must be ordered direct from M-G-M SHORTS STORY) . . . . GRATIS

Candid Camera Contest Titles Offered Gratis To Exhibitors

TREMENDOUS success of candid camera contests in which newspaper readers are invited to shoot scenes from a motion picture screen has prompted M-G-M to make available at every Exchange a special contest foreword title to be used in connection with Pete Smith's "Candid Cameramaniacs."

Supplied upon request, entirely without cost, this foreword is to be attached to your film ahead of the main title and contains the following copy: "TONIGHT IS AMATEUR CAMERA NIGHT. Get your cameras ready! You are invited to photograph scenes from the picture about to be shown, Pete Smith's 'Candid Cameramaniacs.' Select as many scenes as you desire. Prizes will be awarded for the best photos obtained. See prize list in theatre lobby."

Obviously, this contest may be conducted in cooperation with a newspaper or with a local camera dealer who would use ads to announce the event. In either case, prizes can be obtained in return for the publicity the merchant will receive.



"CANDID CAMERAMANIACS"
Directed by HAL YATES
Original Story and Screen Play by ROBERT LEES and FRED RINALDO
Photographed by WALTER LUNDIN, A.S.C.

Practability of the candid camera contest suggested is demonstrated by the two photos above, both of which were shot from the screen from a distance of about fifty feet.

OUR GANG FOLLIES of 1938

WHAT HAS happened to "Our Gang?" Have those rascals, who usually concern themselves with football games, neighborhood feuds or some such pastime, suddenly gone soft?

There is no gainsaying the fact that previous Gang pictures have little in common with Hal Roach's latest offering, "Our Gang Follies of 1938." In this film, to be released shortly by Metro-Goldwyn-Mayer, the Gang is engaged in a musical production that is second to the major musicals only in the length of the film and the size, not of the cast as a whole, but of its individual members.

Lavish sets heretofore reserved for the finest musicals, form the background for this two-reel release, and a specially prepared musical score by Marvin Hatley brings out hitherto undiscovered talents in the popular youngsters. More than one hundred extras, selected from Hollywood's vast array of gifted children assist Spanky, Darla, Porky, Buckwheat and their associates, in the film.

One of the principal settings is a lavish night club. The fact that it had to be designed with the purpose in mind of catering solely to the patronage of youngsters, created quite a problem for the designers. They had to make it conform to a youngster's idea of what a gay spot should be like. And they finally hit upon the very logical idea of making the decorations oversize representations of peppermint stick candy and dishes of ice cream.

Refreshments served to the patrons are mostly mammoth ice cream cones. During some portions of the film these refreshments brought sore disappointment to the Gang kids. For with all the luscious-looking sundaes and sodas around, their hopes fell when it was discovered that these delicacies were nothing more palatable than mashed potatoes mixed with cotton, whipped up to resemble the "real stuff." It seems that if genuine confections had been used, the heat of the big studio lights would have consumed them with greater voracity than the youngsters could ever be guilty of.

Gordon Douglas, who has directed many of the Gang's films, directed the "Follies." Although he lacks the authority of a parent or teacher, he preserves excellent discipline on the set and achieves remarkable results with the young players. The secret of his success is contained in his simple statement, "I've always liked kids."

In the "Follies," Douglas had to establish himself with many new players, among them Annabella Logan, the eight-year-old niece of the famous entertainer, Ella Logan.

Most youngsters would jump at the chance to act in motion pictures, but Annabella didn't. Being Scotch and a wee bit canny, she did a little investigation on her own before agreeing to appear in the film. The little lassie appealed to her aunt, demanding to know whether or not she would have to go on a diet. She also asked if working at the studio would make it necessary to go to bed and rest immediately after dinner, or would she be able to stay up for a while as usual. The answers to both questions apparently satisfying her, she decided to "take the chance." And her rendition with a Scotch "burr," of Loch Lomond" is a highlight of the film.

The story concerns itself with the plight of Alfalfa, who is a crooner with operatic aspirations. He haunts an opera company until the manager, to get rid of him, gives him a contract, effective twenty years hence.

Then Alfalfa goes to sleep and dreams that twenty years have elapsed and it is the evening of his operatic debut. He sings a selection and is greeted by the audience with a barrage of boos, and what is worse, vegetables. Whereupon, he is unceremoniously ejected.

Strolling sadly down the street he passes the swanky Club Spanky. Entering, he sees Spanky, a successful night club owner, Darla, a noted singer, and Buckwheat, a famous orchestra leader.

Contrasting his failure with their success, Alfalfa decides that crooning might not be such a bad profession after all. At this point he is roughly awakened and, using the dream for experience, abandons his operatic aspirations and breaks out into the song, "Learn to Croon."

Several other newcomers have prominent roles in the film. Among them are Phil McMahon, Georgia Jean Larue and Ada Lynn who has been hailed as a vest-pocket edition of Martha Raye.

The dances in "Our Gang Follies of 1938" were staged by Bud Murray. S. S. Van Keuren was the associate producer.

Exploitation

WITH NEARLY every fond parent convinced that their off-spring is a potential movie star — or better — an amateur contest for talented juveniles is a perfect tieup idea for "Our Gang Follies" is 1938." This can be staged in conjunction with your newspaper, your radio station or both. After the auditions have been completed, why not have the winners in the various classifications appear together in an air show or on your theatre stage during the showing of your film.

Business worth going after is the tremendous number of children enrolled in dancing and dramatic schools. See to it that all such institutions are notified of your showing. Because pictures like "Our Gang Follies" tend to stimulate interest in their work, these schools will be glad to announce your showing to pupils and parents as well. Perhaps you can sell them blocks of tickets so their students can attend in a body.

Nowadays even clothing for children is sold on a fashion appeal. Stills from your picture, showing the Gang kids all dressed up in swanky evening attire will serve ideally as the basis for a children's fashion tie-up with your department store. They will be equally effective as blowups for window display or as illustration for the store's newspaper ads.

A brand new angles for public school cooperation is a novel plan originated recently by the Los Angeles schools. As a means of bolstering interest in composition, the pupils are now assigned to writing fan letters to various members of Our Gang. Get your schools to duplicate this idea and, as an added inducement, let the teachers offer guest tickets to "Our Gang Follies" to those pupils who receive the best grades.

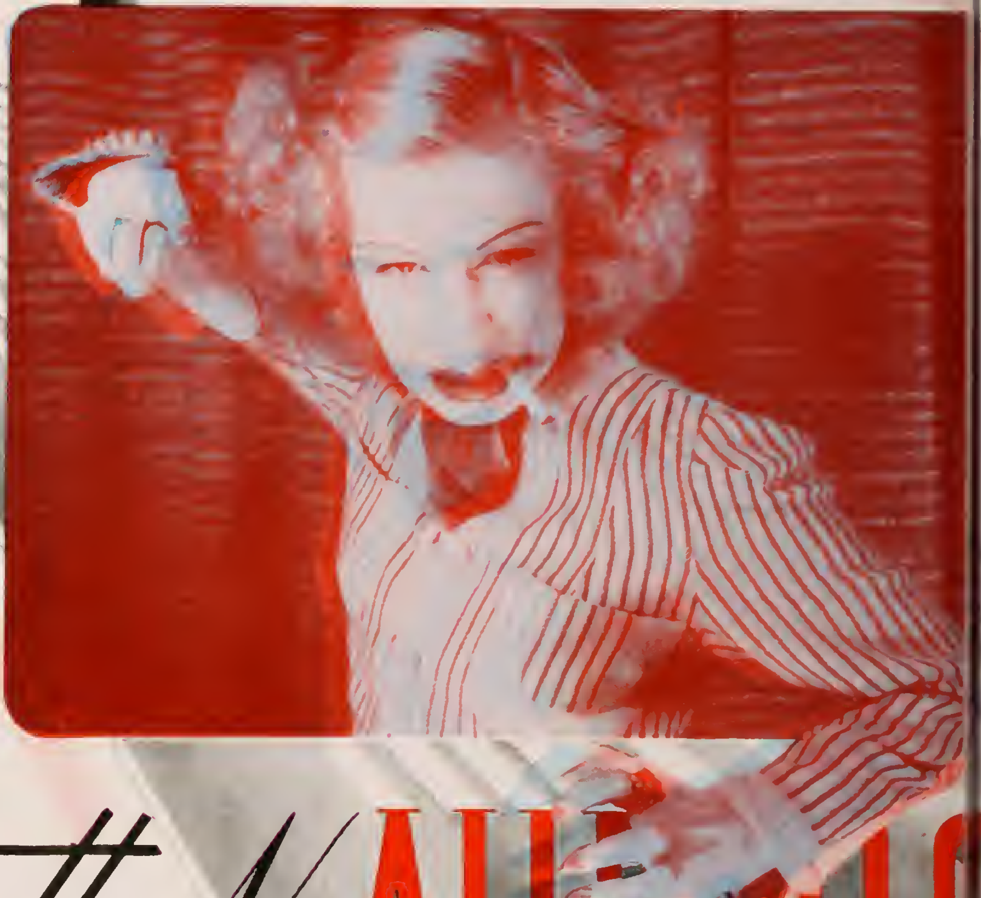
With five popular numbers, one operatic aria, and two new tunes, "King Alfalfa" and "Stage Coach Conversation," featured in your picture, you should have little difficulty in arranging window tieups with local music dealers.

Ice cream sundaes appear prominently in your film as the principal refreshment served in the "Club Spanky." A local ice cream concern will see the advantage of featuring an "Our Gang Sundae" during the showing of the film. Let him provide window strips announcing the special to be supplied all soda fountains using his product.

Through a national tieup just completed with Brown and Bigelow, of St. Paul, Minn., Our Gang Novelty Calendars will be distributed by merchants in cities throughout the country.

The Short of the Month

SEE FOR YOURSELF! Look at the photo below thru the celluloid glasses which you will find inserted in this magazine. Hold glasses with right hand and let your gaze rest for a full minute until your vision adjusts itself. Now that knife is winging straight for your head. What a sensation! That's exactly what everybody said about the first Audioscopiks, remember?



The Screen Does Tricks... An Elephant In Your Lap... Water In Your Eyes ... A Knife In Your Ribs... As Thrilling As A Roller-Coaster Ride... As Exciting As A Three-Alarm Fire... Pete Smith Calls It Third-Dimension ... But You'll Call It Fun.

The New AUDIOS

THERE HAVE been several important turning points in the brief but colorful history of motion pictures. Two of the outstanding events were the introduction of sound and the use of color. And, needless to say, these innovations caused quite a furore among theatre-goers.

But in the early part of 1937 Metro-Goldwyn-Mayer introduced something so new, so startling, that audiences throughout the country could hardly retain their seats when they saw it.

Upon entering the theatre they had been given a pair of celluloid glasses with red and green lenses, with the admonition not to throw them away. As the routine performance ended, the audience was suddenly stirred from its placidity by the voice of Pete Smith, booming from the far reaches of the sound track, telling of a brand new thrill, a complete change in the presentation of motion pictures.

This was the audiences first introduction to "Audioscopiks," the film that added a third dimension, depth, to the customary film in two dimensions, length and width.

Men gasped. Women shrieked. And little children bounded about deliriously when, looking through the glasses, they saw people and objects apparently coming out of the screen and right into their laps. They ducked baseballs and splashing water. They hid from a mouse that boldly approached them. They shrank from a torch which was seemingly thrust in their faces. All this, was the audience reaction to three dimensional photography which portends a momentous change in the motion picture field.

It seems that people like to be shocked and amazed. Audiences talked about "Audioscopiks" and they've been talking ever since. So much so that M-G-M has been besieged by requests from exhibitor and public alike for a second Audioscopik film.

As a result, comes the "New Audioscopiks," which will carry on where the first left off. J. F. Leventhal and J. A. Norling, the inventors and producers, have been constantly working on this new type of photography and the second third-dimensional film, also with a commentary by Pete Smith, will blossom forth with even more startling tricks and illusions than the first.

The picture opens with a man blowing smoke rings at the audience, which are so realistic that there is a temptation to pick one out of the air. An elephant extends his trunk so close to the spectators that the question arises as to whether he is mistaking the many noses for peanuts. One scene concerns itself with the hazardous profession of knife-throwing and, at last, every person viewing the film will know just how those lovely young ladies feel, who make a business of being a target for fast-flying cutlery.

These scenes, however, are merely warm-ups for the real thrills of the picture, one of which is a roller coaster ride that has all the elements of the real thing, even to that peculiar feeling in the pit of the stomach as the camera takes the dips. Another is a trip on a fire engine and a graphic picturization of the firemen at work. This is perhaps the only time that the audience will ever have the chance to watch the handling of a fire from the inside looking out. Ladders are apparently extended into the middle of the theatre and when the "smoke-eaters" start playing those tremendous hoses in their direction, the observers will almost feel the spray of water and sniff the smoke from the blazing inferno, that is, if they can do so and at the same time duck furniture thrown at them from the top of a ten-story building.

IF CONCLUSIONS can be drawn from the first "Audioscopiks," all of these thrills in which the audiences participate will result in a deluge of letters to M-G-M, requesting, insisting, demanding that some explanation of this phenomenon of the screen be forwarded, not soon, but by return mail.

So with the new edition forthcoming, Metro feels that it is safer to release the explanation before they release the film. Here it is.

The comparison of the camera to the human eye has often been drawn. But it seems that the average human has not one, but two eyes. By looking down upon a small object held a few inches from a table, and closing one eye, it will be noted that the object appears to be on a plane with the table. When looking through the other eye, the object still appears to be on a plane with the table but a slightly different view of the object is seen. When both eyes are opened the picture seen by each is fused in the brain and not only is length and width noted, but also its depth.

Therefore, in bringing three dimensions to the screen, two cameras are used, one representing the right eye; the other, the left. With the two cameras placed a distance apart proportionate to the space between two eyes, a picture is taken.

Then the film in both cameras is developed. The film taken by the camera representing the left eye is dyed red and that taken by the "right-eye" camera is dyed green.

The films are then placed one on top of the other and if the double film is held up to the light, two slightly different views of the same picture can be seen.

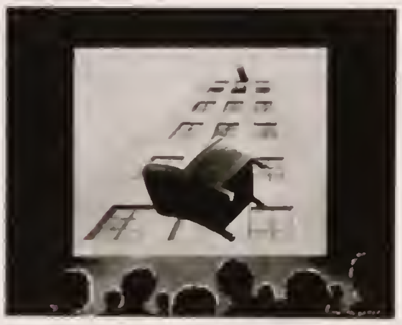
But why is the "left-eye" camera film dyed red and the "right-eye" film dyed green? Well, it seems that photography, not being human, has no brain to fuse the two pictures together. Therefore, glasses are used, having one red lens which must cover the right eye, and one green lens which must cover the left eye.

When the film is flashed on the screen and the glasses are properly placed over the eyes, the green lens in front of the left eye filters out the green film on the screen; likewise the red.

Therefore, the left eye sees only the red film, or what the "left-eye" camera saw. And the right eye sees only the green.

With each eye seeing only that portion which it sees in normal vision, that same convergence of the eyes, noted in ordinary sight, takes place, and the brain fuses the two pictures together, again creating the impression of depth.

Now try the test again—See?



COPIKS

Exploitation

THE VERY first step in every exhibitor's campaign should be in effecting a tie-up which will offset the cost of the celluloid glasses required for showing the New Audioscopiks. Supplied at $2.75 per thousand by your M-G-M Exchange, these glasses are made of paper composition with space allowed for imprinting. With merchants today more alert than ever to the advertising possibilities of theatre tie-ups, you should have little difficulty in persuading a local optician, jeweler, druggist, etc., to imprint a sales message on these glasses for a price sufficient to cover all or part of their cost.

Because your film represents an advance experiment into a field which is destined to be the next big turning point of the motion picture — third dimension, you can count on plenty of extra space from your movie editors. In a number of cases, the first Audioscopiks release received more attention on movie pages than accompanying features. Let your critics know of your booking immediately and arrange for them to see an early preview and they will do the rest.

For a perfect tieup idea on New Audioscopiks, arrange to stage an Eye Clinic in the lobby of your theatre during the showing of your film. It is estimated that there are thousands of people suffering from the effects of improper vision without knowing it. Most of these people have just never gotten around to having their eyes examined. This should be conducted under the auspices of your local optometrists association or through one reputable optical concern. All necessary equipment is installed in the lobby and a qualified optometrist is on duty at all times. Offering expert eye examinations entirely gratis will be a definite service to your patrons and a highly beneficial tieup for the optometrists. Perhaps you will want to offer this as an added inducement to an optician who imprints your glasses.

Bound to reflect itself at your boxoffice is the furore of excited comment by patrons who have witnessed a showing of New Audioscopiks. This audience reaction can be heightened by arranging to have present at each showing several stooges who will shriek loudly enough to be heard in your audience.

Because radio stations are always interested in direct on-the-scene pickups and because patrons leaving your theatre will be flabbergasted by the effects of New Audioscopiks, suggest to your station that a mike in the lobby to pick up their comments will make an unusually amusing broadcast. To add interest to the broadcasts, prizes might be awarded by a co-operating merchant to those who can describe most vividly their reaction to New Audioscopiks.

Your picture will have a special interest for students of the motion picture and for those with a knowledge of optometry. For publicity purposes, why not let your newspaper act as host at a special screening of New Audioscopiks for a local school or college class in either motion picture study or optometry.

Down with DOUBLES

(Continued from page 5)

sas, Virginia, West Virginia, New York, New Jersey, Wisconsin, and Ohio.

The members pay no dues, collect no funds. They gather signatures of persons who promise to boycott double-feature bills. Then the chapter presents its petitions to the local exhibitor. If the exhibitor is adamant, perhaps a picket line appears outside his theatre with placards asking potential patrons not to encourage the theatre to show two poor films instead of one good one.

In New York suburbs one circuit has already instituted a single-feature policy. Another has removed double features from some of its theatres, found business quite as good as before, and is planning single features in other localities. The League expects Boston to be the next victory spot and then possibly Los Angeles where a whole group of theatres inflict not merely double but triple and even quintuple programs.

Next on the League's program is a nation-wide demonstration to impress the watchful exhibitor with the movie public's determination. The plan is for simultaneous mass picketing (good-natured, of course) and boycott of double-feature houses in key cities.

AND HOW does the motion-picture industry regard this spreading "anti" campaign? Exhibitors are willing to be shown what their patrons want. Hollywood is both cautious and congratulatory.

One company, Warner Brothers, was not so easily convinced. "Let us," said the Warners back in the fall of 1936, "poll our patrons and find out whether they really want double features or whether they attend double bills only because there are so few theatres showing singles with shorts."

Questionnaires were distributed in every key city. Every poll showed that most patrons wanted single features with short subjects. Of 725,824 votes cast, 568,751 were opposed to double bills. Only 157,073 wanted the bargain programs. Seventy-eight per cent of audiences at Warner theatres did not want the entertainment they were paying for.

Only a few weeks ago a North Kansas City theatre, showing single features, found that 70 percent of its patrons wanted a continuance of that policy. And in St. Joseph, Missouri, a house showing double bills found that its patrons wanted single features. These are now being shown and business is good.

A rather extensive poll conducted by *Boxoffice,* a trade publication, showed that even in districts thickly populated by industrial workers, who can be relied on to want a lot for their money, double features were not a marked preference. Suburban towns showed a 2 to 1 preference for single features and a positive hunger for short subjects.

A poll just concluded in St. Louis is the first to show a marked preference for double features. The results, after voting in 31 theatres, were 69 per cent for double features against 31 per cent for singles. However, of the 47,657 persons who voted, 20 per cent were boys and girls under sixteen. This must be considered, since children ordinarily compose only 10 per cent of motion-picture audiences.

The National Board of Review, peering down from the lofty height of its twenty-odd years of service, says that it is not at all concerned with this particular problem of double features.

"There is one aspect that does interest me, though," said Wilton A. Barrett, executive secretary. "Our work is classifying films. I do note the problem of double bills in which one film has been rated as family entertainment and the other is decidedly for adult audiences. Another unfortunate thing about double bills is that they crowd off the program many excellent shorts that would be interesting to any audience.

"The experience of the Board has been that when a community sets to work by cooperating with the exhibitor, that community can get what it wants. If these new groups will work with the exhibitor they can undoubtedly get rid of double features — if they really want to."

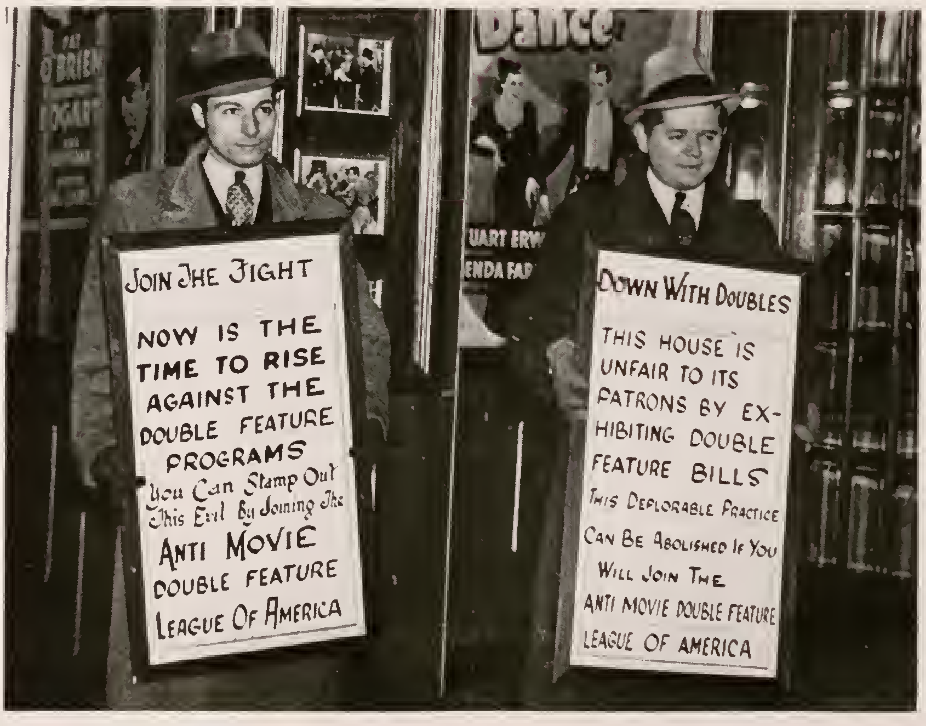
Leaders of the embattled movie public are Messrs Clay and Siegel of Nutley, New Jersey.

Chester Bahn, editor of *Film Daily* and an authority on all matters pertaining to films, is certain that double features will be definitely doomed when the public shows its disapproval.

"During the depression," said Mr. Bahn, "people began to shop for entertainment. The exhibitor found that he had to give them more for their money. Competition was especially keen. The weak pictures drew no money, so the exhibitor tried teaming two weak pictures in the hope of getting business.

"Today most patrons have no choice between double or single bills. When one exhibitor started the dual policy, his competitor had to follow. At the end of 1936 there were 8000 theatres in the country showing doubles. Any producer or exhibitor will admit that doubles will disappear when the public no longer wants them."

Perhaps that day is now come. But even the Nutley pioneers would allow one double-feature house in a city for harassed husbands and mothers who wish to pack lunches and dispose of the children for the day.


O'BRIEN
BOGART
JOIN THE FIGHT
NOW IS THE TIME TO RISE AGAINST THE DOUBLE FEATURE PROGRAMS
You Can Stamp Out This Evil By Joining The
ANTI MOVIE DOUBLE FEATURE LEAGUE OF AMERICA
Dance
DOWN WITH DOUBLES
THIS HOUSE IS UNFAIR TO ITS PATRONS BY EXHIBITING DOUBLE FEATURE BILLS
THIS DEPLORABLE PRACTICE CAN BE ABOLISHED IF YOU WILL JOIN THE
ANTI MOVIE DOUBLE FEATURE LEAGUE OF AMERICA

Picketing, boycotts, booing and hissing are the weapons employed by the Anti Movie Double Feature League of America, now operating in eleven states.

Billy Rose's THEATRE OF TOMORROW

Two Million Dollars Worth Of Entertainment In Two Reels . . . Billy Rose's Famed Fort Worth Spectacle Brought To The Screen In All Its Colossal Magnitude . . . Cast Of 1,000 On The World's Largest Revolving Stage . . . And Chorus Girls Six Feet Tall!

WHEN THE terms gigantic and spectacular are used in connection with a theatrical enterprise it is not unlikely that the elfin figure of Billy Rose may be discovered somewhere in the background.

Nothing of ordinary proportions seems to suit him. His office atop the Wurlitzer building in New York is big enough to put to shame a good-sized barn. A theatre of normal proportions is stifling to him and he is satisfied with nothing less than a coliseum or the great outdoors.

These manifestations of claustrophobia are evidenced by the magnitude of the famous Rose productions. For instance, "Jumbo," one of the sensational hits of the 1936 season, started out to be just a musical show. But Billy housed it in the tremendous Hippodrome and, adding bit by bit, ultimately converted it into a circus that made the Ringling big top look like a pup tent.

When he was employed by the Fort Worth, Texas, fathers to produce a show for their Centennial that would make the world conscious of that state, Billy was in his element. He conceived the "Casa Manana Revue," a theatrical display of a magnitude greater than anytihng he had ever before attempted.

And when Metro-Goldwyn-Mayer decided to film the Revue for a miniature musical, they caught the Rose fever and produced a two-reeler, called "Theatre of Tomorrow," in typical Rose fashion. (That is, if, in typical Rose fashion it doesn't suddenly turn out to be a full-length feature.)

One of the longest location trips on record for a short subject was undertaken. A complete crew of cameramen, sound technicians, property men and stage hands, with four studios equipment trucks descended upon Fort Worth.

Jack Chertok, chief of shorts production at M-G-M, literally supervised the filming over long-distance telephone. Three times daily he received calls from director George Sidney and producer Louis Lewyn.

"Theatre Of Tomorrow" is a complete film record of the "Casa Manana Revue." Each member of the original cast of a thousand has been retained in the film. In fact one person has been added — Billy Rose himself. This one deviation was made at his request when he explained that he had three producers' offers from Hollywood and wanted the powers-that-be to see what he looked like.

The extravaganza is based on a dramatization of four best selling books, "Gone With the Wind," "Wake Up and Live," "Lost Horizon" and "It Can't Happen Here." It is devoid of dialogue, creating its appeal by the visual and melodic.

Harriet Hoctor, one of the world's foremost ballerinas, is featured in the Revue. Her role in the film will mark her first screen appearance since "The Great Ziegfeld."

One of the highlights of the show is a chorus of girls, each of whom is over six feet tall. Chosen for their symmetry of form and loveliness, Rose asserts that girls like these are not to be found anywhere but in Texas.

The entire performance is given on a revolving stage which is three times the size of that in Radio City, New York. A water curtain, colored by lights, rises forty feet in the air, obscuring the stage as it revolves.

Others featured in the cast include Everett Marshall, The California Varsity Eight, Stuart Morgan Dancers, The Three Swifts, Dana Suesse and Grey Downs.

Exploitation

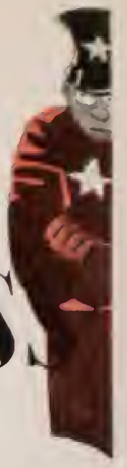
BILLY ROSE, because of his widely publicized exploits in the theatrical world, has become a front-page personality known to newspaper readers everywhere. There are few, however, who know what he looks like and, human curiosity being what it is, this fact should provide an added box-office inducement. Stress Rose's name in your publicity; his first appearance on the screen is a publicity story in itself!

With the Lone Star state's famous Centennial pictured in your film, set aside a night for Texas-born residents. Invite one former Texan to extend a greeting from your stage. Touch up your lobby with fitting decorations and, to add color to the occasion, request that all Texans attend wearing their ten gallon hats (you'll be surprised how many really will have them).

For a stunt that cannot fail to bring you a spread of pictures in your newspapers, announce that all local "shorty's," "shrimps," "halp-pints," etc., are to have their day at your theatre when they will be admitted as the guests of their diminutive contemporary Billy Rose. To make this more interesting for the newspapers, you might place a bar across one entrance door under which the undersized would have to pass in order to qualify for admittance.

Arrange with a theatre-study group in a local school or college, or with an art school, to sponsor a competition for students impressions of the theatre of tomorrow. This is a theme upon which teachers will be glad to cooperate and the sketches displayed in your lobby during the film's showing will rate publicity attention in your newspapers.

THE CANARY COMES ACROS



The Prisoner's Song In Swing Time . . . As Jailbirds Become Songbirds . . . And Take The Air . . . In A Riot of Rhythm

When the "Big Apple," current dance sensation, first swept into other parts of the country from its point of origin in the South, many ballroom proprietors complained because their emporiums were not large enough to house the bounding dance. Now it seems that Hollywood is destined to come to their rescue.

Created for the latest Metro-Goldwyn-Mayer miniature musical, "The Canary Comes Across," is a new terpsichorean effort that can be accomplished in a telephone booth or, at least, a good-sized closet. It's called "The Atlanta," and emulates the plight of prisoners hampered in their movements by a ball and chain, which accounts, more or less, for the limited space required.

However, the two-reel musical does not confine itself to the introduction of the dance. For no less than five new songs have been composed for the film by Val Burton, Stanley Rauh and Will Jason, the director of the short, who is also the composer of "Penthouse Serenade." The songs are "Good Night My Angel," "Lawburn, Dear Lawburn," "Busy Little Bee," "I'm His Moll" and "Doin' the Atlanta," the latter referring to the dance.

"The Canary Comes Across" is Jason's first directorial effort and the filming was not without its "incidents." One scene in particular caused him more than one headache. A crowing rooster had to be photographed and a "stock shot" could not be used because the script called for the fowl to be mounted on a machine gun. From nine o'clock until almost noon the entire production was held up by the non-crowing rooster. Costs were mounting and the production department was becoming alarmed. Pete Smith was called in for consultation but could offer no suggestion. Suddenly, a rooster on the sidelines crowed; then another, followed by a third. The rooster on the machine gun perked up, bowed his neck and let go a three-alarm burst of melodious crowing. Pete Smith turned away in disgust.

"Why didn't you say the guy belonged to a quartette?" he asked.

Erik Rhodes and Virginia Grey head the cast of the musical, which burlesques modern prison life. Miss Grey portrays the role of the daughter of the warden of Lawburn Prison. She conducts a glee club which is engaged in inter-penitentiary competition via the radio.

Rhodes, as "Canary" Dillon, an inmate, is the primary hope of the glee club and when he is rude enough to escape prior to the contest, his cell-mate instructs a gang outside to pick him up.

By mistake the gang captures an operatic student (also Rhodes), who is a perfect double for Dillon, and deposit him at the prison gate.

The "double" is a law abiding citizen, but he falls in love with the wardens daughter and, not to disappoint her, refrains from establishing his identity until after the contest.

In spite of the terrific competition from other institutions, plus the complications caused when the real "Canary" returns in a fit of jealousy, Lawburn wins the contest and the operatic student wins the girl.

Others in the cast are Maurice Black, Oscar O'Shea, George Cooper, Joe Caits, George Taylor and Harry Tyler. Richard Goldstone wrote the screenplay and Jack Chertok produced.

Exploitation

With the public today quick to adopt any new dance innovations, suggest to your newspaper that an interesting dance contest can be built around the dance routine, "The Atlanta," which is introduced in "The Canary Comes Across." Let the paper invite readers who consider themselves expert dancers to assemble at your theatre for a special screening of your picture. After the film has been run off twice, let them attempt to do the number themselves. For the best imitations, the judges award guest tickets and other prizes.

For a stunt that parallels the story of your film, why not work with your radio station in arranging to pick up a special broadcast from a local prison which can feature one or more inmates with good singing voices. This will also serve as an entertainment for other inmates who can be assembled to watch the broadcast being delivered. This should also land big in the newspapers.

To obtain additional advance publicity for "The Canary Comes Across," send a real live canary to your movie critics with a note saying that you have to chirp about this picture because it hits a new high note in short musicals. Canaries, with cages, can be purchased anywhere for about a dollar apiece. This is a stunt that will be worth several times its cost in publicity.

Canaries can also be used for an effective advance lobby display. Copy should read "if you think these birds are singers, wait till you hear Canary Dillon in "The Canary Comes Across!" For this purpose, you should be able to borrow the birds from a local pet shop in return for a credit card.

WHAT DO YOU THINK?

THE MUCH mooted question of psychic phenomena has found its way into the motion picture curriculum and has found an extensive ready-made audience.

That thousands of persons are interested in the question of thought transference and communication with the dead was definitely established by Metro-Goldwyn-Mayer's first experiment in this field, a short subject aptly titled "What Do You Think?"

More than a thousand letters were received in less than a month by Carey Wilson, commentator, and Jack Chertok, M-G-M producer of short subjects, reciting similar experiences that occurred to the writers that paralleled the story of "What Do You Think?" The picture dealt with the saving of a man's life through a message from the dead. Most of the letters were from women.

As a result of this manifestation of interest, Metro-Goldwyn-Mayer will issue a series of these "What Do You Think?" pictures based on weird happenings, the second of which has just been completed.

"Ten years ago we could not venture a series of pictures such as these," said Carey Wilson. "Audiences would have scoffed at the idea. Now the question of communication with the dead is an open one. While the majority are still to be convinced that such a thing is possible, the minds of most men and women of thought are open.

"As a matter, the first 'What Do You Think?' was based upon an actual happening. It happened to me! My life was saved by a matter of fifty-seven seconds because of a thought message I received from my dead mother. I was delayed just that length of time from my usually punctual morning ride to the studio and would have been at an intersection where a fatal accident occurred had my mother not intervened.

"Strange things of this sort have been happening to me all my life. The late Paul Bern was one of my dearest friends. He has come to me often since his death in moments of stress to help me out of difficult situations. The tremendous reaction we have received from 'What Do You Think?' shows that this sort of thing is happening every day to others.

"I am a firm believer of communication with the dead and because I believe that thousands of others are, we are treating the question very seriously. We will make as many of these little pictures as we can find real incidents upon which to base them. If possible, we find some scientific explanation for the occurrence that will raise a question of what really cased it. In this way we leave the idea of psychic phenomena open to debate.

"Many great men have come out in support of the theory of communication with the dead. Dr. Alexis Carrel is one of the most important. His book, 'Man—the Unknown,' contains a remarkable treatment of this theory.

"We have found that most instances of psychic phenomena occur under stress. When the mind is in a state of terrific excitement it seems properly attuned for the reception of thought messages. Keen, sensitive minds also are more receptive.

"An American college, delving into the question of mental telepathy, has established a period of mind reading in its course of psychology. One student achieved results in mind reading that was twenty times as accurate as the percentage of chance. When these things occur, surely the power of the mind must be great.

"We expect to make a picture based upon a little boy and the ghost of a dog. It will be an actual happening as will our others. With such a controversial subject, we cannot afford to do otherwise.

"But, thought transference will not be the basis of all of these featurettes. We are preparing one on the subject of reincarnation. It will deal with that phase of understanding which the scientists call the subliminal mind. This particular story will concern a girl who, under the terrific excitement of a love affair, announced that she was a sacrificial virgin and spoke in a language that has been extinct for eight hundred years. Because of her educational background she could not possibly have known that the thoughts and facts she expressed once were realities. The question, of course, is 'Was she the reincarnation of a sacrificial virgin?'

"Many, of course, will be skeptical about these things, but weren't they skeptical about the radio not very many years ago?

"Anyway, we'll give the boys and girls in the theatre something to think about. As for myself, I believe definitely in communication with the dead."

Exploitation

THOSE EXHIBITORS who have sent repeated appeals to the Studio to "give us something different," will get what they've been asking for in Carey Wilson's series of "What Do You Think?" pictures dealing with various phases of the psychic unknown. And with thousands upon thousands that are believers and millions more that are curious, these first film ventures into the psychic realm have Boxoffice Appeal written all over them.

A sure way to attract wide-spread attention to your film is an advance screening, arranged under the auspices of your newspaper for an assemblage of local seers and mystics, a psychology professor and various other psychic authorities. Resulting difference of opinion as to the probability of the example of mental telepathy dramatized in your film will make highly interesting feature copy for your newspaper.

Public libraries and book stores have hundreds of volumes dealing with mental power, auto-suggestion and the occult sciences, readers of which are a logical and ready-made audience for a picture like this. Here is your opportunity to get bookmarks, window tieups and counter displays for "What Do You Think?"

Most people, at one time or another, have had phenomenal experiences of their own which they seldom forget and like to relate to friends. These unexplainable happenings will serve ideally as the basis for a newspaper or radio contest in which guest tickets for "What Do You Think?", can be offered for the most interesting accounts received. A short trailer can be appended to the film asking audiences to send entries to local newspaper to be forwarded on to Carey Wilson.

In almost every town there are to be found a number of professional mind-readers or mental psychics. Arrange with one of them to work gratis in your lobby, answering patrons' questions during your showing of "What Do You Think?", in return for the advertising they will receive. Such an arrangement can be made to include a newspaper tieup in which the psychic will answer questions from readers, or will offer a daily forecast of future events.

Also to be found in the average town are various practitioners of hypnotism who can be used to advantage in attracting attention to "What Do You Think?". With the permission of local officials, the old stand-by of placing a hypnotized person in a prominent downtown store window will work like magic at your boxoffice.

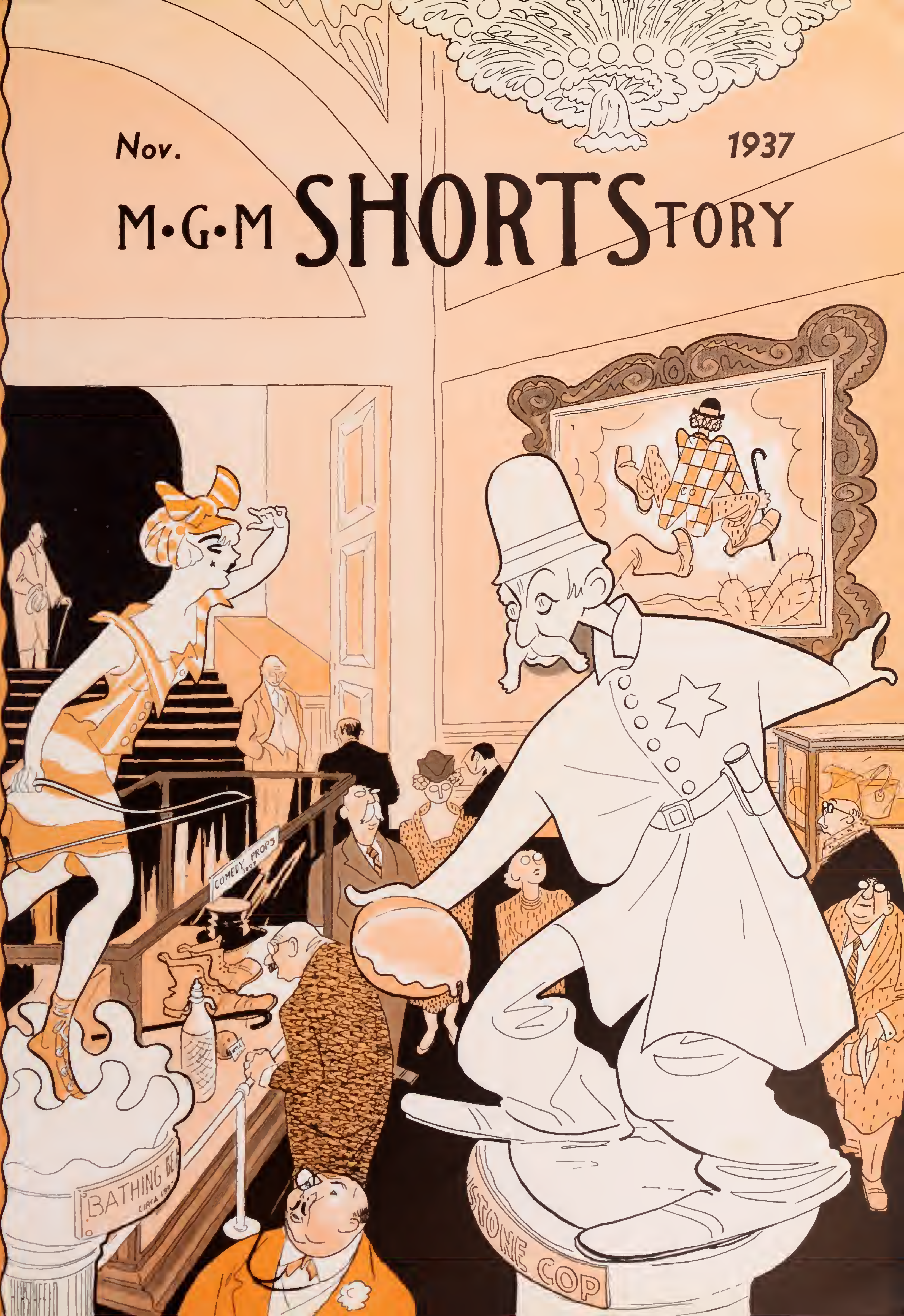
Typical of the enthusiasm this film will receive from students of the psychic unknown are the endorsements the first of the series received from two internationally known psychic authorities, Dr. Hereward Carrington and Dorothea Brande. Miss Brande, author of the sensational best-seller "Wake Up And Live," says of the first "What Do You Think?", "I have seldom seen a movie I enjoyed as much . . . so well done, very dramatic and yet perfectly sound scientifically . . . it will stimulate wide interest in a subject which certainly needs intelligent investigation." Dr. Carrington, whose seventy-odd volumes probing various phases of the supernatural are on library shelves throughout the world, said "an exciting illustration of psychic phenomena experiences the world over and throughout the ages . . . rings true in every particular . . . excellent." Use these endorsements in lobby and window displays and as a means of interesting library, educational and other groups in your film.

R. S. V. P.—OR ELSE!

M-G-M SHORTS STORY made its debut two short months ago and it's been one big party ever since. From now on, however, this busy youngster will continue to entertain only those who have been appreciative enough to comply with the twice-repeated request for a written acknowledgement. Those who neglect to respond to this invitation by January tenth will be crossed off the list—but definitely!

Nov. 1937

M·G·M SHORT STORY


COMEDY PROPS
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STONE COP
HIRSCHFELD

RELEASES FOR 1937

THE JUNIOR LION-UP

CRIME DOESN'T PAY

The Public Pays — An expose of the milk racket, showing how the consumer is ultimately required to support the racketeers. (18 mins.)
Torture Money — An expose of the accident racket to fleece insurance companies, with a young reporter posing as a "victim" and helping to round up the criminals. (20 mins.)
It May Happen to You — An expose of the racket of rustling stolen and spoiled meat into city butcher shops. (21 mins.)
Soak the Poor — The victimization of the poor by racketeers who force grocers to turn over relief tickets to them, forcing the merchants to raise prices and playing havoc with the people's purses. (20 mins.)
Give Till it Hurts — Exposing the fake charity racket. A gentleman, representing himself as a philanthropist, inveigles a doctor into a charity drive, makes a clean-up, but is finally apprehended. (20 mins.)

SPECIAL

Servant of the People — The story of the framing of the Constitution of the United States, topical and instructive, based on history. (21 mins.)

MUSICAL COMEDIES

Violets In Spring — The romance of a boy and girl who work side by side in a modern high pressure business office. A psychologically-minded janitor starts a romance between them by planting a valentine in the boy's coat and signing the girl's name. (21 mins.)
No Place Like Rome — Satirizing a Roman edict outlawing bachelorhood. A wealthy young man finally finds his love to be a slave in his father's employ. He marries her, but not before an almost disastrous end when he is tossed to the lions in an arena. (21 mins.)
A Girl's Best Years — A playwright with a weakness for romance hires a girl reporter to protect him against incurring breach of promise suits. (19 mins.)
Some Time Soon — A factory girl yearns for a Prince Charming to claim her as his bride. Finally he does, but turns out to be a poverty-stricken refugee prince working in the very same factory where she is employed. (20 mins.)
Carnival In Paris — A homeless girl, found stealing food, is chased by gendarmes and finds shelter in a museum where she meets a young man who is janitor of the building and a student of Egyptology. They don Egyptian costumes and join in the carnival, winning a prize for their costumes. (21 mins.)
Sunday Night at the Trocadero — Hollywood celebrities gather at this famous night spot, with entertainment by Connie Boswell and others. (20 mins.)

PETE SMITH SPECIALTIES

Killer Dog — A police dog is accused of murdering sheep and is brought to trial for his life. To establish his innocence or guilt, the dog is let loose at night and carefully watched, proving himself a hero. (10 mins.)
Behind the Headlines — The story behind a newspaper headline is traced from its inception to the time the paper is on the street. Operation of metropolitan newspaper including wirephoto transmission, and the intricacies of its mechanical process. (11 mins.)
Ski Champions — Championship skiing events including a relay, slalom and downhill race, high jumps. (9 mins.)
Sports on Ice — Winter sports events with champions of the world in thrilling competition. Speed and bobsled racing at eighty-five miles an hour. (10 mins.)
Hurling — Ireland's athletic assault and battery, a sport that makes American football seem like child's play. (10 mins.)
Wanted: A Master — Telling in pantomime a day's events in the life of a homeless typical stray mongrel in search of a home and master on the streets of a busy big city. (10 mins.)
Dexterity — A display of expert skill and superhuman confidence, including horseshoe pitching over a live target barrier, axe slinging, and dog acrobatics. (9 mins.)
Gilding the Lily — Tracing the history and progress of the feminine art of make-up to its present importance. (8 mins.)
Bar-Rac's Night Out — A raccoon, hunting for food for his family, is menaced by a bobcat and meets with many other interesting adventures before going home empty-handed. (10 mins.)
Ski Skill — An exciting demonstration of the fine art of skiing, including a game of tag at 50 miles an hour. (10 mins.)
Penny Wisdom — (In Technicolor) — Prudence Penny on the fine art of cooking and culinary wisdom, as she comes to the aid of a desperate housewife. (10 mins.)
Tennis Tactics — Fred Perry, one of the immortals of the courts, demonstrating the superb artistry which earned him almost every world championship. (10 mins.)
The Grand Bounce — The dramatic record of the life of a $1000 check over a week-end. It pays off a number of debts and finally returns to its owner, who destroys it, because it was worthless in the first place. (11 mins.)

Golf Mistakes — World famous professionals, including Horton Smith, Lawson Little, Harry Cooper and Jimmy Thompson, show how golf should and should not be played. Also trick shots and how to make them. (10 mins.)
Pigskin Champions — With the Green Bay Packers, National Professional Football League Champions. Famous gridiron stars demonstrate the science of football. (11 mins.)
Equestrian Acrobatics — The Christiani family, wizards on horseback, who perform marvelous feats with the aid of their trained equines. (8 mins.)
Jungle Juveniles — A youngster wanders out into the "jungle" and meets two trained monkeys, leading to hilarious consequences. (9 mins.)
Romance of Radium — Undoubtedly the biggest little picture in the history of Hollywood. An actual screen photo of radium, covering its entire history and scientific importance. (10 mins.)

FITZPATRICK TRAVELTALKS

Quaint Quebec — The renowned Chateau Frontenac, the Plains of Abraham, St. Louis Bridge, St. Lawrence River, the historical market place, and the House of Parliament. (9 mins.)
Yellowstone Park — Awe-inspiring views of this great National Park, the geysers, including Old Faithful, and other scenic beauties. (9 mins.)
Colorful Islands — The remote lands of Madagascar and the Seychelles Islands, with shots of the social, agricultural and industrial life there. (8 mins.)
Oriental Paradise — Japan, its beautiful flowers, its sacred mountain, and charming native shots. (8 mins.)
Picturesque South Africa — Noted landmarks, including the Cape of Good Hope, the Rhodes Memorial Park, and the awe-inspiring Victoria Falls. (9 mins.)
India on Parade — The Taj Mahal, its significance and history; the palace of the Gaekwar of Baroda; trained, sacred elephants in gold and silver trappings. (8 mins.)
Glimpses of Java and Ceylon — Shots of the native types, a famous Javanese dance, and the celebrated foods of the islands. (9 mins.)
Colorful Bombay — The second largest city in India, known as "The Gateway to India." Daily life, customs, magnificent buildings and temples. (8 mins).
Hong Kong, Hub of the Orient — A tour taking in both extremes; the river dwellers, who make their homes in sampans, the crowded Chinese section and Repulse Bay, and the famous Repulse Hotel. (8 mins.)
Serene Siam — Bangkok, and some of the innumerable and highly ornamental temples dedicated to Buddha and his teachings. The winding rivers, and the dancing girls in Siam. (9 mins.)
Rocky Mountain Grandeur — A tour of the Rocky Mountains with dude ranchers, glorious mountain scenery, the Wyoming Scenic Highway and the Grand Tetong Mountain range. (8 mins.)
Floral Japan — Colorful gardens, rural scenes, and the domestic life of a Japanese girl. (8 mins.)

HAPPY HARMONIES CARTOONS

Pups' Christmas — Two puppies grow inquisitive as to what Santa Claus might have brought them and become involved with runaway trains, speeding autos and exploding toy tanks, as well as with a big calico hound. (8 mins.)
Swing Wedding — Satirizing the swing craze with an assortment of frogs made to resemble various stars of the entertainment world, and concerning the wedding of Smokey Joe and Minnie the Moocher. (8 mins.)
Bosko's Easter Eggs — Bosko, loses his Easter eggs and, in trying to replace them, becomes involved with an irate hen. (8 mins.)
Bosko and the Pirates — Bosko, sent of on an errand with some cookies, dreams that he is attacked by pirates who covet his goodies. (8 mins.)
The Hound and the Rabbit — A hound and a rabbit becomes friends and the former joins the bunnies in a football game. Then a wily fox happens along and swoops down on the rabbits, who are rescued by the loyal hound. (8 mins.)
Wayward Pups — Two playful pups venture beyond the protecting walls of their kennels and encounter a dog catcher. (8 mins.)
Bosko and the Cannibals — Bosko, carrying cookies to his grandmother, is stranded in a lily pond and imagines he encounters a crew of frog-like cannibals. (10 mins.)

TABLOID MUSICALS

New Shoes — A boy and girl begin a romance in a shoe store, and their newly-purchased shoes follow suit. A novelty short, with trick conversation and actions of the shoes telling the story. (11 mins.)
Swing Banditry — Georgie Stoll's band traps a broadcasting executive in an elevator and thus gains an audition. Although the executive threatens to arrest them, they manage to go on the air and score a hit. (11 mins.)
Annie Laurie — A musical romance, telling how this immortal song was born from the love of Annie Laurie and William Douglas. (10 mins).
Every Sunday — Judy Garland and Deanna Durbin comes to the aid of an old professor's job by boosting the attendance at his weekly concerts. (10 mins.)

Dancing on the Ceiling — A female dentist has a bevy of beautiful chorus girls as her assistants in an office more like a night club, but with dental chairs in place of tables. (9 mins.)
Bars and Stripes — Their leader in jail, the rest of the band deliberately get themselves arrested so they can rehearse for an audition for a radio program. (11 mins.)
Little Maestro — A diminutive pantomimist drifts into an elaborate Casino in search of food, poses as a great violinist and makes a laugh festival out of a dancing routine and a tenor's performance. (11 mins.)
Song of Revolt — Story of the writing of the French national anthem, "The Marseillaise," and the fate which almost befell its young author. (11 mins.)

MINIATURES

How to Vote — Benchley in a baffling exposition on the advantages of voting for his candidate, extemporizing in the best tradition of campaign speakers. (10 mins.)
Hollywood Extra — An average day in the life of a typical Hollywood "extra" girl. (11 mins.)
How to be a Detective — Benchley explains how to recognize a criminal and how to catch a burglar. (9 mins.)
Rainbow Pass — One of the most curious events in the world, a Chinese theatrical performance, revealing how these peoples' imaginations are called into play to visualize scenery and properties never on the stage. (10 mins.)
Hollywood Second Step — Further adventures of the extra girl in Hollywood This time she is given a small role, only to find her face on the cutting room floor. (10 mins.)
"What Do You Think?" — Invading the realm of the supernatural — the mystery of mental telepathy. Based on an actual experience and dealing with a young film writer who imagines he has heard his mother, who is far away, warning him. The premonition saves him from tragedy, and he later learns that his mother had indeed felt fear for his safety. (10 mins.)
Romance of Digestion — Benchley, in his own inimitable style, describes the process of digestion — and winds up with a full-toned burp. (11 mins.)
Have Courage — Buoyed up by the mistaken belief that he has won a prize in the sweepstakes, the Caspar Milquetoastish hero subdues a belligerent wife, overawes the boss and stirs up a nice salary increase in the bargain. (10 mins.)
Pacific Paradise — Featuring Cliff Edwards in an Hawaiian musical setting with Harry Owens and his Royal Hawaiians orchestra. Native selections and dancing girls who do the real native hula. (10 mins.)
The Boss Didn't Say Good Morning — A study in psychology, showing what happens to an employee, his family and his friends when the boss fails to be cheery one morning, and revealing the devastating consequences.

OUR GANG COMEDIES

Bored of Education — With vacation over, Spanky and Alfalfa devise a way to be excused from school, only to find themselves deprived of ice cream presented by the teacher. (10 mins.)
Two Too Young — Spanky and Buckwheat come into possession of firecrackers, which, with the aid of a magnifying glass, causes havoc in the classroom. (10 mins.)
Pay As You Exit — The Gang goes theatrical with its own production of "Romeo and Juliet." A sudden shift finds Buckwheat playing the heroine, instead of Darla Hood, much to the amazement of Alfalfa's Romeo. (11 mins.)
Spooky Hooky — The circus comes to town and the Gang decides to play hooky and crash. (11 mins.)
Reunion In Rhythm — A school reunion is attended by alumni of the Gang. Spanky is the master of ceremonies. (11 mins.)
Glove Taps — A tough newcomer challenges the Gang to combat and Alfalfa is trained for the job. With a little outside help, the bully is beaten. (11 mins.)
Three Smart Boys — The Gang tries to stage an epidemic so that school can be closed. They wind up at a veterinary and soon learn a lesson. (11 mins.)
Hearts Are Thumps — On St. Valentine's Day the Gang forms a club to hate women, but Alfalfa falls for a cute thing and his pals take revenge for his treason. (11 mins.)
Rushin' Ballet — Two bullies break up a marble game between Buckwheat and Porky, and Spanky and Alfalfa go to their aid. The battle winds up at a dancing school with the performance of the young dancers there being utterly ruined. (10 mins.)
Roamin' Holiday — The Gang decide to run away from their irksome home life and become involved with a kindly storekeeper who sets them back on the homeward road. (11 mins.)
Night'n Gales — The Gang spends the night at the home of one of their number, routing the entire household with their antics. (11 mins.)
Fishy Tales — When Alfalfa is threatened by the tough Butch, Spanky fixes his pal up with a "dislocated" leg, which the pugnacious youngster soon discovers to be a fake. (11 mins.)

A few Short words of ENCOURAGEMENT

NOTHING SHORT of remarkable was the reception accorded the first issue of SHORTS STORY magazine. Launched with a frank statement that the publication would be continued only if response seemed to justify it, a return post-card was enclosed with each of the 12,000 copies mailed to theatre exhibitors, newspaper movie editors, school officials, club leaders, librarians and other groups.

Those skeptics who had scoffed at the practicability of a publication devoted exclusively to shorts received their first jolt when a steady stream of post-cards praising the idea began to pour in from all quarters. Particularly did they come from the movie critics, who had long been charged with gross indifference to short subjects.

Severest shock of all to those who had opposed the plan was the record percentage of response. Highest averages established by publications and other mailings requesting returns of similar character have been fixed at fifteen percent. This publication nearly doubled that figure with 3,247 post-cards, or slightly better than 27 percent returned up to the time counting was stopped for the present issue.

Typical of the sentiments expressed are the quotations below which were picked largely at random:

Theatre Exhibitors

Sincere congratulations and sincere thanks for the first copy of SHORTS STORY. I want to answer a double *Yes* for each of the questions, and ask you please to see that the publication continues. It is unquestionably the finest thing that has ever come out for short subjects. It is just what we have been struggling for.

The material is the kind that press departments and newspaper editors need, want and will use. If as much intelligence and care were used in all press books about motion pictures, things would be different. I personally regard it as a reflection of the fine short subject product now being released by M-G-M, and I am certain that all our managers will count it a most valuable aid in their campaigns to sell short subjects.

I hope you will pardon me if I seem slightly dizzy about it but, to me, it is precisely the follow-up step for us in this part of the country in our efforts to carry out a plan begun by our Mr. R. J. O'Donnell some four years ago which includes the booking and building of programs and selling short subjects for all they are worth — which is plenty. *BESA SHORT, Interstate Circuit, Dallas, Tex.*

We've laid down two bits for publications of a fictional nature that didn't have the interest-holding articles it contains. That Pete Smith yarn alone was worth the time it took to peruse the entire contents. And there are plenty of hints on forthcoming "briefs" that will come in mighty handy when we play 'em.

The anguished look on the face of the gent on the back-cover when he sees the babe on the doorstep should be changed — and probably HAS been — to one of unalloyed glee, for SHORTS STORY is LONG on everything a popular publication should have — cleverly presented articles, not too long; imaginative illustrations; a diversity of astutely chosen yarns — EVERYTHING! *W. S. CALDWELL, Valentine, Toledo, O.*

If your shorts were only as good — but why bring that up? Suffice it to say that content and layout are both swell and that I am hopeful it will persuade exhibitors all around the country to do what we do at the Rialto (advertisement) and sell shorts all over the front of the theatre as one of the most important elements in our program. *ARTHUR L. MAYER, Rialto, New York, N.Y.*

In my opinion SHORTS STORY is one of the finest things that any film company has ever tried to do for its short subjects and its exhibitors.

Before the initial copy had been on my desk thirty minutes it had been thrown right into active use to exploit two of your short reels.

To me as a short subject booster, this new book is useful to its very core. I am not only anxious and grateful for it but would, if necessary, eagerly subscribe to same were it a commercial publication. It fills a very necessary need here and will certainly be used to the fullest.

The general layout and make-up of SHORTS STORY is excellent — meaty but not confusing. It far outstrips anything now existent in its field. I believe that your publication *STUDIO NEWS* can take a tip from the new publication as to make-up, as can the magazines issued by other companies. *TOM McCASKEY, Williamsburg, Williamsburg, Va.*

It is a forward move in this industry. If you can help to arouse theatre managers to short subjects you've done something. *LEONARD S. SOWAR, Rivoli, Muncie, Ind.*

You've got something there! *BERT STERN, Criterion, Oklahoma City, Okla.*

Excellent . . . by all means continue it. *CHARLES WINCHELL, Minnesota Amusement Co., Minneapolis, Minn.*

It's well gotten up and contains useful information. *M. WEINBERG, Little, Baltimore, Md.*

ENTIRE CONTENTS OF THIS PUBLICATION IS AVAILABLE FOR REPRODUCTION IN WHOLE OR IN PART • ADDRESS ALL COMMUNICATIONS TO THE EDITOR

November • 1937
M·G·M SHORTS STORY
Published at 1540 Broadway, New York, N Y

EDITORIAL ADVISORY BOARD HOWARD DIETZ • S. F. SEADLER • HOWARD STRICKLING • O. A. DOOB
Edited by HERB MORGAN

A few Short words of ENCOURAGEMENT

I believe it will help to gain for short subjects some of the attention they have long deserved. Short subjects are gradually becoming as important as features. *C. E. DEPPE, Star, Vandalia, Mo.*

Swell idea and very well done. *BILL HENDRICKS, Downtown, Los Angeles, Cal.*

It is one of the most intensely gripping sheets I have ever seen; it emphasizes the importance of shorts; it serves as a splendid press sheet; it is full of meat, just as interesting to others who are not connected with the theatre business as it is to me. Let's have more of them. *PRYOR B. TIMMONS, Community, Clarksburg, O.*

It's a constructive innovation that will make each exhibitor short-conscious, resulting in better selling. *PETER PANAGOS, Indian, Marion, Ind.*

I believe we exhibitors can learn something in this new book. *RENE GERMAIN, Majestic, Monroe, Mich.*

The story form gets away from the old worn out type of publicity and gives the public something interesting in a mild form of advertising. *SAM L. SOSNA, Sosna, Manhattan, Kas.*

If this first copy is a fair sample, then this is going to be one of the best moves I have yet seen to give shorts their proper place. *LEO HENDERSON, Grand Preston, Id.*

It fills a crying need . . . M-G-M's publicity men are the smartest in show business . . . can't afford to miss any of their tricks! *WALTER TREMOR, Florida, St. Petersburg, Fla.*

WE NEED IT! It's worth its weight in gold to any exhibitor. *WALTER CHENOWETH, Orpheum, Oakland, Cal.*

It's about time someone got wise to the fact that shorts can stand some ballyhoo. Thanx. *MAURICE BLISS, Rivoli, Brooklyn, N.Y.*

Its material provides highly interesting facts and will stimulate wider appreciation of shorts thru newspaper reproduction. *B. KANTOR, Arnold, Point Pleasant, N. J.*

The best information ever put out from your studios. Trade journals never have covered the shorts. I believe more patrons will vote that a bigger percentage of shorts are hits than of the feaures. I was showing movies when no features were made — only shorts. Give us more shorts and less of the ordinary double features! *R. E. FALKINBURG, Majestic, Lexington, Neb.*

It fills a definite need for more information on shorts, also presenting publicity ideas and stories that really can be used to advantage. Thanks. *P. O. BRAKE, Bijou, Battle Creek, Mich.*

Wish other companies would follow your example. Just what we need. *T. W. NORTH, Jr., Rockbridge, Buena Vista, Va.*

It's seat-selling with unique and off-the-beaten-path angles. *S. S. SOLOMON, Sanford, Irvington, N.J.*

It's the key that fits the lock for better publicity. *SAM CARLTON, Ritz, Frankfort, Ind.*

It's the only one of its kind. *WILLIAM SOSKIN, Newton, Newton, N.J.*

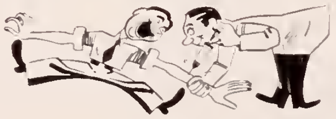
I like the importance that M-G-M attaches to short subjects. *DON BALLARD, Princess, New Castle, Ind.*

Well done. With showmen everywhere becoming more and more aware of the values of the short units this publication fulfills a distinct need. *THOS. J. SIMMONS, Savoy, Princeton, Ky.*

I am pleased to see more attention being given to something that has been neglected for so long, and very often more enjoyable than the feature itself. *HERBERT DAVIS, Rogersville, Rogersville, Tenn.*

First time I ever looked into SHORTS STORY, which I believe brings one closer to M-G-M than anything I have ever seen before. *LOUIS LISS, National, Brooklyn, N.Y.*

It has plenty of pep in it. *JACK HEXTER, Pastime, Philadelphia, Pa.*



It's just what the doctor ordered. *A. R. GLASER, Strand, Carlisle, Pa.*

I believe it covers a valuable field too long neglected. *O. C. VONESH, Lyons, Lyons, Ill.*

Very good and something that was sorely needed. *W. P. MORAN, Southwestern Theatre, Inc., Oklahoma City, Okla.*

Boxoffice emphasis on shorts in a crying need. SHORTS STORY looks like it might be valuable in building and accelerating that emphasis. *EMIL BERNSTECKER, Carolina, Charlotte, N.C.*

I believe this is going to be a great thing for us. *H. G. STETTMUND, Jr., H. and S., Chandler, Okla.*

If they are all as interesting as this copy I can lay off one of my magazines. *HY STEARNS, Saenger, Vicksburg, Miss.*

Should be just the thing necessary to give shorts the importance they deserve. *H. W. EVENS, Loew's, St. Louis, Mo.*

Great — Leo again leads the industry. My answer is YES to all questions re SHORTS STORY. *LARRY MACKAY, Arcadia, Philadelphia, Pa.*

Should have thought of this sooner. *OSCAR BOCCUTI, Nemo, Baltimore, Md.*

Metro has the best publicity men! *M. E. BERMAN, Orpheum, Springfield, Ill.*

Please CONTINUE this magazine! It's a PERFECT idea, and very helpful in many ways to folks in the theatre. *BEN SERKOWICH, Capitol, New York, N.Y.*

There's nothing like it on the market today. *ALFRED SINGER, Strand, Greenburg, Pa.*

It's a long felt want in cinema circles. Pete Smith's "Romance of Radium" just great. Am going to use in connection with school study promotion. Give more like it, please! *MATT H. WHITHAM, Rivoli, Douglas, Ga.*

It is just what is needed to put shorts over. *W. H. THOMPSON, Gladmer, Lansing, Mich.*

Excellent idea. Clever and helpful way of putting it. We are appreciative. *H. S. PERCY, Avalon, White Salmon, Wash.*

Leave it to M-G-M . . . a great idea . . . very intereting. Pete Smith a great guy. Don't miss me on the next issue. *CARL ROSE, Sun, York, Neb.*

How about on features also? *G. B. BARBER, Star, Villa, Grove, Ill.*

I think you've got something there. I don't want to miss a single issue and we are going to do more than just read it. *RUSSELL A. BOVIM, Ohio, Columbus, O.*

It's a wow. Just what we have been needing for years. *J. M. BOWYER, Courtland, Courtland, Ky.*

At last there is a medium to properly exploit the "forgotten" subject. *RICHARD EDGE, Lyric, Chester, Pa.*

It provides, in a very unique and most interesting manner, excellent information concerning M-G-M short subjects. *EVERETT I. PETERSON, Hiland, Des Moines, Ia.*

It's a new slant on short subjects. *HAROLD KAPLAN, Minnesota, Minneapolis, Minn.*

It presents an interesting angle on shorts that is of inestimable value in their proper exploitation. *SAM PHILLIPPE, Plaza, Philadelphia, Pa.*

Statement

To we who have steadfastly maintained our convictions in the face of much skepticism, there comes at last a heartening display of encouragement to vindicate our faith in the future of the short subject as an integral part of this industry.

An examination of the hundreds of voluntary expressions received by SHORTS STORY magazine can leave no doubt of the interest manifest in short subjects on the part of exhibitors, press and public. Likewise, this great demonstration of support cannot fail to serve as a lesson to those within the industry who have been so ready to depreciate the importance of shorts.

Nearly everyone has been willing to accept the double-feature situation as sufficient excuse for mediocrity in short subjects. Instead of double features being held responsible for the decline of shorts, it is quite conceivable that inferior short product may have been responsible for the spread of double featuring.

There can be no question that a good feature and a variety of good shorts provides the ideal screen program. Those who advocate double bills represent the same number of people who would enjoy a meal of two thick steaks with no coffee and no dessert.

It remains for intelligent producers to concentrate their efforts on improving the quality and extending the field of the short subject if it is to achieve its proper place on the screen. This, we promise you, is our sincere purpose and to this end we seek your cooperation for the industry's common good.

It is not enough to say that your gratifying response is a source of inspiration to every one of us here at the studio. Rather do we accept it as an obligation to deliver even better short product in the months to come.

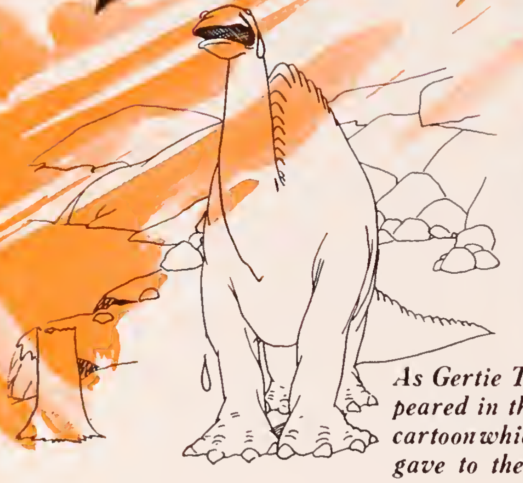
JACK CHERTOK
In Charge of Metro-Goldwyn-Mayer Short Subject Production.

Farewell to the

Mabel Normand, Mack Sennett, Fred Mace, in 1913.

Charlie Chaplin, Ford Sterling, Chester Conklin when slapstick was in its prime.

Chester Conklin with four Sennett lovelies.



As Gertie The Dinosaur appeared in the first animated cartoon which Winsor McCay gave to the screen in 1909.

PHOTOS COURTESY MUSEUM OF MODERN ART FILM LIBRARY

Hollywood Has At Last Abandoned The Pie-Throwing Comedy As A Formula For Making Short Subjects

UNTIL quite recently short subjects would have been about the dullest subject one could bring up in any discussion within the pale of Hollywood. But now the lowly short subject, treated for years as a step-child, has suddenly emerged in a full bloom of activity to become overnight a prodigal discovery with a future that has captured the rapt attention of the motion picture industry.

Producers have long lamented the almost complete lack of interest in this part of the screen program which they attributed, for the most part, to the theatre exhibitor's failure properly to publicize his short subjects. The general inadequacy of shorts publicity among theatres in the past can, in most cases, be atttributed only to the inadequacy of the shorts themselves.

In the old days the common interpretation of a short subject among theatremen and public alike was generally covered by the one word description "comedy." Consequently, when the simple phrase "also comedy" appeared in the exhibitor's ad and lobby he knew that the public would understand that his program also included a reel or two of plain and fancy pie-throwing, ending none too soon in the inevitable chase by automobile, roller skates or on horseback.

Time was when a well-aimed and expertly hurled custard pie had no peer in the screen amusement field. Hardly a comedy was produced that didn't present the custard pie or its equivalent as a laugh-producing piece of comedy business. Mashed potatoes, spaghetti, mud, overripe tomatoes — all of the genus custard — flourished as comedy props for a long, long time.

And the chase! What's happened to the chase?

Brought to its zenith by the Keystone Komedy Kops, the chase was of French origin. The first comedies imported into America revolved around the chase, with gendarmes falling into mortar boxes and upsetting painters on ladders as embroidery.

The first motion picture studio in America. All movies were shorts in the days of the Edison Company's "Black Maria."

CUSTARD PIE

Mack Sennett is credited with discovering the Bathing Girl for the earlier short pictures. During the war Sennett was requested to make a government propaganda film urging people to eat more fish. Fish suggested ocean and ocean suggested bathing girls. Sennett filmed bathing girls holding fish and then continued to film bathing girls without fish.

For years thereafter the short subject was a variation of the custard pie, chase or bathing girl theme. Chaplin used the pie and the chase in many of his early comedies. This slapstick era continued to flourish until shortly after the screen learned to talk.

It was the talking screen which must be blamed — or rather credited — with bringing about the downfall of those screen institutions of yesteryear, the pie, the chase and the bathing girl. With the inception of sound it was soon demonstrated that the rigidly unvarying slapstick routines were not compatible with dialogue.

Now the short subject producers turned hopefully to what seemed a most logical solution at the time. With the new medium it became possible to present as short subjects a series of "acts" in the strictest theatrical sense. There followed a deluge of "canned" acts as entertainers were recruited from vaudeville, radio and night clubs and subject after subject was built around their already established routines.

But the producers had overlooked the fact that these acts had already been seen in flesh form by most of their audiences and, as a result, that some fickle public who had turned thumbs down on pie-throwing and chases became equally bored with canned acts as soon as the novelty of sound began to wear off.

This group of Sennett bathing girls represented sex appeal along in '17.

Ford Sterling, Al St. John, Hank Mann and Fatty Arbuckle as the never-to-be-forgotten Keystone Komedy Kops.

Mack Swain and Chester Conklin, a familiar pair in the early days.

Adding to their plight, it was about this time that the Hollywood feature producers awakened to the value of laughs in their pictures and snatched off all the promising comedy talent in sight, leaving the producers of the shorter pictures in a quandary. They could not hope to compete with the big-picture producers whose larger budgets offered people from the stage new and better material and a greater opportunity for success in the longer pictures.

And then, to make matters worse for the little-picture producers, along came the double-feature bills which, in many cases, crowded the one and two-reel pictures off the program. Mack Sennett went out of business.. Many others suspended. Educational Studios, once the largest producers of short subjects, made but a fraction of their once-impressive programs. Feature producing concerns which had made many series of one and two-reel comedies more as a sideline than anything else, abandoned them altogether. It was low tide indeed for these little pictures. In fact, as an item of screen entertainment, the short subject seemed doomed to disappear entirely from the screen.

But the short subject was a hardy plant. The first form of motion picture, pioneering everything later adopted by the feature production, it had survived since the days of the flickering, hazy offerings of the Kinetoscope. Crushed to earth by the feature production which it had spawned, by sound, and by talent raids, it was to rise again stronger than ever before.

Lifting itself by the bootstraps, the short subject by persistent effort and painstaking development slowly but surely began to carve out its proper niche in the Hollywood scheme of things. To endure, it had to become to the feature what the short story is to the novel — a highly worthy and artistic medium in itself.

As the short subject groped and struggled for survival there came occasional forerunners of a new technique in short-making which struck quick and significant chords of response. Most noteworthy of this experimental period were Robert Benchley's delightful gems, "The Treasurer's Report" and "The Love Life Of A Polyp." Then came the vogue for

A few Short words of ENCOURAGEMENT

(Continued from page 2)

Newspaper Movie Editors

My congratulations — I think you have something here. *MARJORY ADAMS, Boston (Mass.) Globe.*

I found it very interesting and it may be the means of stimulating interest and bettering shorts. *HARRY T. BASEHART, Zanesville, (O.) Times-Signal.*

It looks like it's much better than the usual blurbs even though it's all about M-G-M. *A. S. KANY, Dayton, (O.) Herald.*

It is a swell idea, expertly handled. *HAROLD PARSONS, Bronx (N.Y.) Home News.*

I am interested in shorts and SHORTS STORY is an excellently edited little magazine. *AMY H. CROUGHTON, Rochester, (N.Y.) Times-Union.*

It is a step in bringing more much-needed attention to movie shorts which aren't sufficiently publicized and noticed. It's the best idea a publicity department has had recently. *JOSEF MOSSMAN, Wabash (Ind.) Plain Dealer.*

Motive Genuinely Meritorious
Mighty Good Material
Makeup Gloriously Modern
Masterfully Grafic Magazine
Mmmm! Gee! Mmmm!
WALTER CASE, Long Beach (Cal.) Sun

It's about time Hollywood joined the customers in doing something about the short subject. *LEO MILLER, Bridgeport (Conn.) Herald.*

More notice should be given shorts as a means of fighting the double feature menace! *HENRY L. SHOLLY, Wilmington (Del.) Sunday Star.*

It's readable, enlightening and spearheads a noble cause. As a movie critic, I'm heartily in favor of more and better shorts. *MARTIN W. GOODMAN, Covington, (Va.) Virginian.*

When a studio puts out something that a publicity-surfeited movie editor lays aside to read at home (if double bills ever let him get home), that's something, sez I. Why not a poll on double bills? They are the abomination of desolation spoken of by the prophets. *A. A. DAUGHERTY, Louisville (Ky.) Times.*

You've got something there! *ALLEN SAUNDERS, Toledo (O.) News-Bee.*

Saw it up at the Paramount-Publix office. It's very fine! *EDDIE COHEN, Miami (Fla.) Daily News.*

Your lively behind-the-scenes articles on development of stars, filming a cartoon, Pete Smith, etc., are an education in themselves, and well worth the brief time it takes to read them. Best wishes for success for it fills a long felt need. *SAM SHARKEY, Trenton (N.J.) Times.*

It helps a lot in making up the Sunday theatre page. *THOMAS F. STAFFORD, Beckley (W.VA.) Raleigh Register.*

It is clever, entertaining and useful. *JAMES S. POOLER, Detroit (Mich.) Free Press.*

Gawd, if you can only get 'em to use more shorts! *H. M. LEVY, Oakland (Cal.) Tribune.*

It is the last word in movie publicity. Suggest page number at top rather than bottom of pages. *ED KLINGER, Evansville (Ind.) Press.*

I believe there is need for a publication like this, that gives inside dope on personalities behind the pictures and which is not given in regular motion picture magazines and publications. *CLARENCE H. WITTER, Watertown (Wis.) Daily Times.*

It's good. I can swipe from it, you M-G-M muggs. *ANDREW R. KELLEY, Washington (D.C.) Times.*

It is one of the most informative pieces of literature in regard to what a movie studio is really doing I have found. *ROWENA KUNZ, Utica (N.Y.) Observer-Dispatch.*

It's newsy and well written. *RICHARD G. MOFFETT, Jacksonville (Fla.) Times-Union.*

After having read everything in SHORTS STORY, I looked for more, and — not finding it — I re-read a good deal. I'm "agin" duals, and I welcome a chance to publicize short subjects — Pete Smith Specialties especially. *LOY WOOD, Wichita, (Kas.) Beacon.*

O. K. Entertaining and informative! *CORBIN PATRICK, Indianapolis (Ind.) Star.*

In the first place, it indicates that there is someone in Hollywood interested in ending this $&*!!(!'?'!! double feature business, and because, secondly, it's well written and edited. *EDWARD REYNOLDS, South Norwalk (Conn.) Sentinel.*

It is something one really likes to read and shorts reviewed is something that should help the motion picture critic as well as theatre manager. Your magazine is the most attractive thing of its kind I've seen. *LOLA HILL, Piqa (O.) Call.*

It's believable ballyhoo. We like it's ginger. *T. D. CONKLIN, Fairmont (Minn.) Daily Sentinel.*

A rather fresh approach from producers angle. *ROBERT MURRAY, Ames (Ia.) Tribune.*

Bright, breezy and very interesting. *HARRIS SAMONISKY, Wilmington (Del.) Journal.*

It will give our readers information about a subject which has been neglected needlessly for years. *SHANDY HILL, Pottstown (Pa.) Mercury.*

It's refreshingly new! *C. M. Zepp, Kenosha (Wis.) News.*

CONGRATULATIONS in capital letters on SHORTS STORY. Interesting from cover to cover, it is something that movie editors should receive with open arms. More power to it. To show you how much we think of it, we would like some pictures, mats, or something to go with an article we are going to prepare on Pete Smith from article in SHORTS STORY on Hollywoods Mystery Man. How about rushing them along? EDGAR B. CHESTNUT, Little Rock (Ark.) Gazette.

Miscellaneous Sources

It's new, different, and very interesting. Good luck. *MISS MARY LATHAM, Librarian, St. Rita's High School, Chicago, Ill.*

Received the first issue of SHORTS STORY and I must say you are to be commended on it. It's a help in preparing my radio scripts. Keep it up. *J. K. JAMES, Houston, Tex.*

Information on shorts that make up educational program of weekly shows in institution. *DR. L. R. CONRAD, U.S. Southwestern Reformatory, El Reno, Okla.*

Good source of information. *EARL FOREMAN, Radio-Press Syndicate, New York, N.Y.*

Excellent! *WAR DEPT. THEATRE, Selfridge Field, Mich.*

I may be able to use it in my work with my photoplay club. *VIRGINIA BALLARD, Commercial High School, Atlanta, Ga.*

It's entertaining, informative and readable. *RUTH CHILTON, Radio Station WSYR, Syracuse, N.Y.*

Exceptional indeed! An ideal informative book. *ROBERT F. KRIZ Radio Station WTAQ, Oshkosh, Wis.*

Farewell to the CUSTARD PIE

(Continued)

intimately narrated shorts on sports as exemplified by the earlier Pete Smith creations.

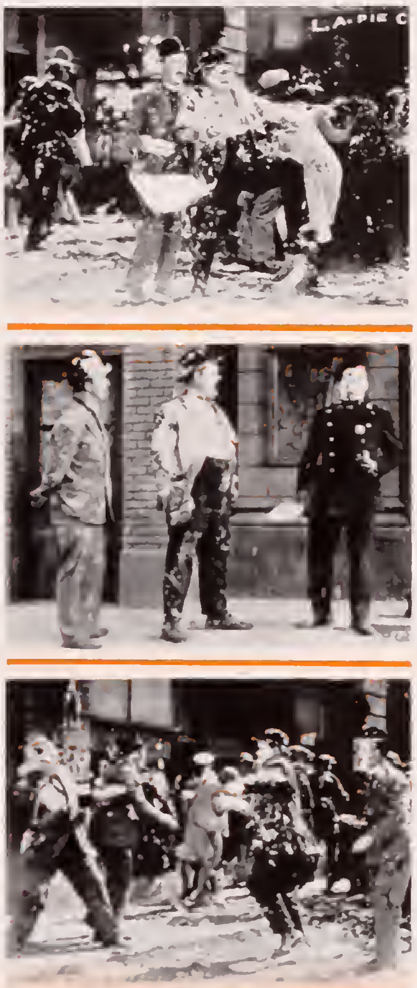
Suddenly and without warning came Wald Disney's memorable "Three Little Pigs" and Pioneer's "La Cucaracha," to demonstrate beyond any doubt what the short subject really could do. The most important studio officials, who never before even realized the existence of shorts, at last opened their eyes to the golden flood flowing into theatre boxoffices as the public everywhere flocked to see these new sensations. The real day of the short subject as an integral part of motion picture entertainment was beginning to dawn.

For obvious reasons, the industry's attention and best talent during the sound transition period was centered upon feature production, and shorts consequently failed to keep pace with the screen's march of progress. But now, with the technique of feature production developed to its present state, the short subject finally begins to reach its coming of age with phenomenal rapidity. With more and more expert attention being directed at short subjects, they have now reached a production standard comparable with features. And with the industry's best minds turning to short production, entirely new fields are being developed. On the whole, it can be said that shorts are going through the process of being "discovered" again.

No longer can the theatre exhibitor hang out his stock "comedy" sign and dismiss that part of his program from his mind. Comedies are still made, of course, but they are far more subtle and they contain many more elements of entertainment.

What is more important is the fact that shorts have progressed to the point of getting completely away from that "comedy" stigma. Actually, shorts are now being made — and good ones — that involve no element of comedy and possess a boxoffice value equivalent to some features.

WHO would have believed that shorts such as Metro-Goldwyn-Mayer's "Crime Does Not Pay" series could have been sold even to the exhibitor — that same exhibitor who for years had been in the habit of hanging out that "comedy" sign? Here is stark drama which has found its place in the short subject just as it does in the short story. These excellent pictures, each of which tells a complete crime-and-detection story similar to those found in the tremendously popular detective magazines, have served to disprove forever the time-honored theory that all shorts had to be comedies. What is more, these pictures are timely, bringing to the screen actual cases of modern crime literally taken from the front page of your morning newspaper. Vitally interesting to all types of audiences, these shorts also perform a definite public service in pointing to the moral that crime does not pay.



Laurel and Hardy getting pie in the eye in 1928.

With their new technique, shorts have invaded the field of sport to bring to theatre boxoffices thousands and thousands of devotees of one game or another. If you are a bowler whose heart sings with joy every time that old ball knocks over all ten pins, would you not walk the proverbial mile to a theatre that was showing a short subject in which masters of bowling demonstrate skillful form that will aid you in improving your game? And if you are not a bowler, would you not be interested in seeing the game's top exponents collected together to demonstrate for you a sport fascinating enough to keep thousands of people pinned to the alleys year in and year out? It is not difficult to understand why shorts typical of "Strikes And Spares" are solely responsible for bringing a flood of inestimable extra dollars to theatres playing the Pete Smith series which covers every phase of sport from football to discus-throwing and every angle of human interest from dog stories to kitchen economics.

There are nowadays many types of shorts which can be counted upon to set the ticket machines clicking in no uncertain manner. The timeliness of Pete Smith's forthcoming "Candid Camera Maniacs," which explains in picture form a craze that has swept every nook and corner of the nation, and which will be released with the epidemic at its height, cannot fail to make its mark at the boxoffice. And then there are shorts that are disinct novelties which capture the fancy of jaded moviegoers and set tongues wagging. Such a "conversation piece" was M-G-M's original third-dimension subject "Audioscopiks," a sequel of which will be released this season. By the exhibitor's own statement this first subject in many cases meant as much from a publicity standpoint as their feature attraction. The fact that nearly everywhere business built after opening day was obviously the result of the wave of small talk this subject generated.

Shorts combining entertainment and undoubted educational value such as "Servant Of The People," an historically accurate dramatization of the adoption of the Constitution of the United States, have served to open still more new avenues of public interest and active support. Besides the salvos of praise accorded this subject by newspaper critics who ordinarily ignore short subjects, "Servant Of The People" in many instances set a precedent by arousing the wholehearted cooperation of public school officials who gave it their unqualified endorsement and urged pupils to attend its showing.

INDICATIVE of the present scope and significance of the once-despised short subject is Metro-Goldwyn-Mayer's launching this year of the most expansive schedule of one- and two-reel pictures ever attempted by any major studio. Included on the new M-G-M program are several further examples of the progressive trend of the short subject. Important among these is a series of Carey Wilson miniatures in which the screen will explore the realm of psychology and the psychic unknown. A series of "Historical Mysteries" will present evidence unearthed by research to prove that history errs in many of its accepted "facts." A series of miniature operettas in "capsule form" will be given the same production values that go into features like "Maytime" and "The Firefly." Benchley's humor will be expressed in subjects such as "How To Go To The Movies," "How To Escort A Blind Date" and "How To Raise A Baby." Such popular series as "Crime Does Not Pay," "Our Gang" and "Fitzpatrick Traveltalks" will be continued and M-G-M will enter a new field in producing a series of cartoons which will animate the famous newspaper-strip characters "The Captain and the Kids."

Assuredly, shorts are at last hitting their stride in production. Accordingly, they are advancing in public interest to the extent that no intelligent showman today can deny them the attention that their growing importance in dollars and cents demands. The screen has lost its custard pies and bathing girls. The short subject has metamorphosized from a comic section to a short story. In short, the short subject is growing UP!

The Movie-Go-Round th

Probably Hollywood's Busiest Body Is This Actor, Author, Playright, Columnist, Critic And Commentator Who Gets A Bit Balmy Trying To Keep Up With It All.

WHAT THIS country needs is a terrific merry-go-round, big enough so you could get on in New York and get off in Hollywood, with a calliope roaring every step of the way and a horse that knows how to typewrite.

This would do for the summer months. In the winter a simple system of downhill canals, equipped with reversible gondolas and drawn by three prancing minks, would work wonders.

It might not work wonders for the average railroad engineer but it would be right down Robert Benchleys personal alley.

America's favorite commuter spends six months of each year in Hollywood and six in New York City. The remaining six months, he estimates, he spends gazing drearily out of windows of trains, autos and airplanes, waiting in vain for the man to come around and change the scenery.

While he is in Hollywood he dodges expertly down side streets, ducking representatives of New York magazines who want the latest installment he promised three months ago.

In New York he lives mostly in the underground, eluding representatives of Metro-Goldwyn-Mayer, constantly after him to pry him loose from the last three shorts he promised to deliver just before he left Hollywood.

If they would give him his canals and his merry-go-round, Benchley thinks the new mode of travel would probably broaden him so that he could satisfy everybody concerned.

The merry-go-round horse, which he has tentatively nicknamed Burjer, after a favorite character whose name he has forgotten, would do the typing, if he knew what was good for him.

The minks could be relied upon, he hopes, to keep perfectly quiet while he thinks. They could prance, if that was what they wanted, but they'd have to keep quiet.

GIVEN WHAT he wants, Benchley insists he could finish the year with his schedule blamelessly up to date. His schedule includes a three-way Hollywood contract which calls for him to write shorts, act in them, and be a commentator on sound track while the shorts are being run off.

In New York his schedule includes a conract to act as dramatic critic to The New Yorker, and to furnish a dazzling amount of essays to a half dozen nationally circulated magazines.

In between times, Hollywood's triple-threat man is often called upon to act in feature pictures. While resting, this actor, author, playwright, columnist, critic and commentator has found time to dash off a half dozen humorous volumes which have headed best-seller lists.

So far no single year has ever been long enough to provide enough material to satisfy the world's Benchley-minded audiences.

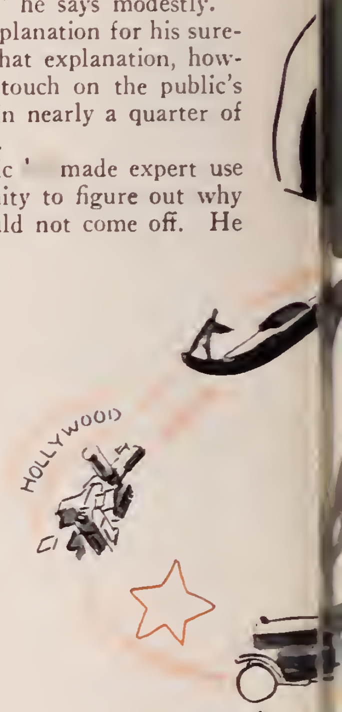
"Why didn't they get after me when I was a baby?" he demands in righteous indignation. "Why wait for orders to pile up and up and — and—" he paused "and up?" he concluded thoughtfully.

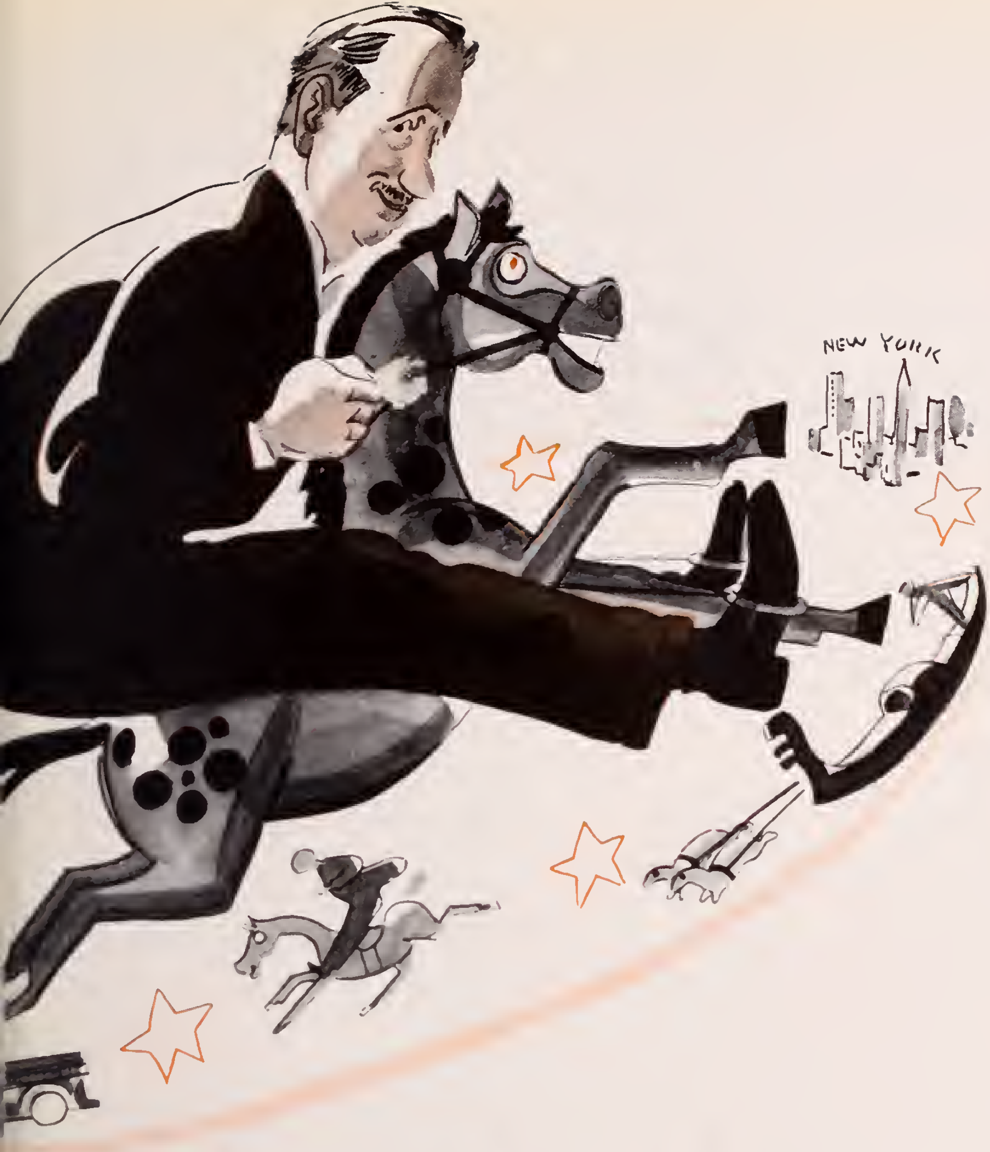
The man whose name on a story or whose mere appearance on the screen sets an audience grinning automatically, was born in Worcester, Massachusetts, just before the turn of the century. He disclaims all responsibility for the turn.

"It just happened," he says modestly.

He has the same explanation for his sure-fire shorts. Behind that explanation, however, is an unerring touch on the public's funnybone, acquired in nearly a quarter of a century of writing.

As a dramatic critic he made expert use of a perfect opportunity to figure out why jokes would and would not come off. He





t breaks down

BUSY BOB BENCHLEY

learned what the public wanted. He went to Harvard.

"You can't go to Harvard," he concedes "and not come out a humorist. Either you come out a humorist or you come out a Princeton man. Either way, you come out."

He came out in 1912. Before he left he had been made president of the Harvard Lampoon, most famous of college funny magazines. That was two years before the World War started.

On his discharge from the campus, his pockets were stuffed with a Bachelor of Arts diploma, a mouse and letter about a job.

HE STILL WEARS the same suit. The mouse wandered off somewhere, he thinks vaguely, and he tore up the letter indignantly when he found they were actually going to give him the job.

"I thought it was something from my pastor," he explains. "We were just like that!"

He wore the suit to work at the Curtis Publishing Company, however. Before he could change they had shifted him to industrial personnel work in Boston, where he could be near Massachusetts.

One of the pockets gave out three years later, when he became editor of the New York Tribune Sunday magazine and the remaining pocket he lost somewhere in Washington, D. C. a year later. He was secretary to the Aircraft Board at the time and a sort of war-time G-Man.

"I was a good G-Man until I lost that pocket," he brags. "They couldn't fool old Benchley! No sir! As a matter of fact I probably didn't lose [illegible] at all. Somebody probably picked it. In those days the Supreme Court was not to be trusted. Nowadays, I understand, they have put pockets in those long robes which keeps the boys from going around stealing other peoples'. It was high time."

A sort of affectionate understanding kept him from discarding the suit when he became managing editor of Vanity Fair. It walked to work with him every morning when he later became columnist of the New York World.

He has been under contract to Metro-Goldwyn-Mayer for nearly five years and his suit has as much to say about the terms as he has.

HE MAKES a point of being Hollywood's worst-dressed man. His collar is usually wilted. His shoes cant dangerously to starboard. His hat is as battered as a sparring partner.

"I do so want to see Mr. Benchley," a visitor on the set of "Live, Love and Learn," his last feature picture gushed. "What does he look like?"

"Robert Benchley," pronounced Robert Montgomery, "looks exactly like an unmade bed."

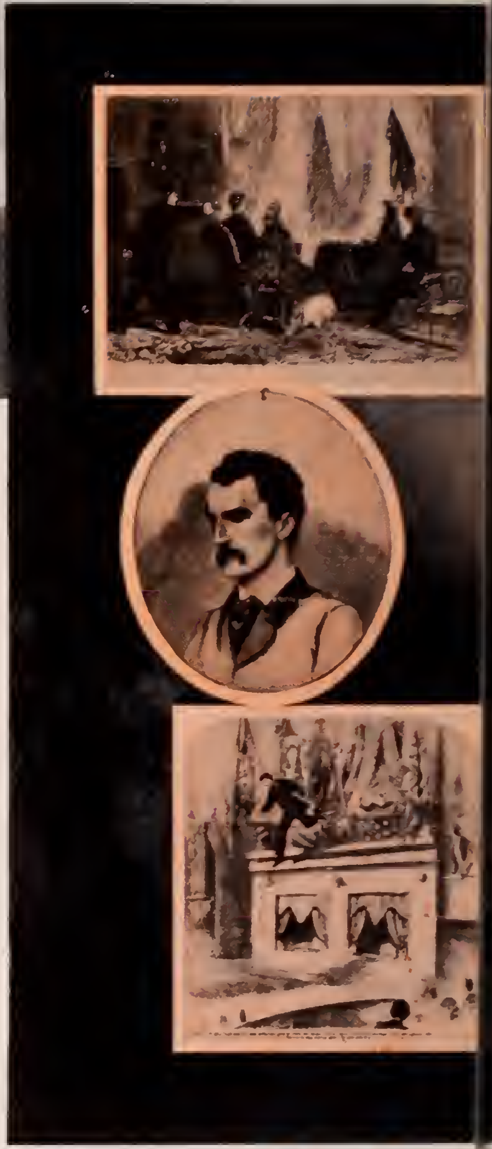
The reason his collar is always wilted five minutes after he puts it on, is because he can't stand the heat of the big Klieg lights. After thirty seconds of exposure he drips at every pore. In two minutes he is damp from head to foot. In five minutes he dashes precipitously from the seat.

"I've got to get out of these wet clothes," he mutters, "and into a dry Martini."

He keeps steadfastly away from Hollywood parties. Not even the elusive Garbo is more shy of interviews and interviewers. His intimates include Donald Ogden Stewart, Phillip Barry, and a few writers and actors who he is sure don't expect him to perform.

SELECTED FOR ITS WIDESPREAD BOXOFFIC

The Short of the Month



The MA

Did John Wilkes Booth Die At The Hands Of A Federal Posse? . . . The Real Story Of Abraham Lincoln's Assassin . . . A History-Making Film That Challenges History

SHORT SUBJECTS today are making history — not mere motion picture history, but a valuable educational contribution which may affect some of the most important historical records of the world.

Of more than passing interest is Metro-Goldwyn-Mayer's decision to produce this season a series of ten Historical Mysteries which will challenge some of the accepted "facts" set down in the annals of history. Convincing evidence, substantiated by thorough research, will be presented in these one reel dramas to prove the falsity of some of history's best known episodes.

One of the most dramatic, tragic and best-known incidents in United States history was the assassination of President Abraham Lincoln by John Wilkes Booth at Ford's Theatre, Washington, on April 14, 1865.

Booth's subsequent flight and his death at the hands of Union Soldiers is recorded in one of the most exciting chapters of American history books.

Now, in "The Man In The Barn," Hollywood's research experts dispute this theory with startling evidence to prove that Booth escaped from the fiery inferno of the barn, hid in Texas under an assumed name, and thirty-eight years later committed suicide in Oklahoma.

Facts surrounding the purported death of Booth in a flaming barn have always been hazy. The Government chose to adopt a secretive attitude toward the whole affair. Resultant rumors at the time reported the escape of the assassin.

Evidence on both sides of the question was conclusive enough to warrant an extensive investigation by a corps of studio writers and research workers. For weeks they pored over reliable history books for a comparison of records. Case histories of doctors and dentists connected with the affair were studied. Government records and correspondence of Army and Navy officials were consulted. Statements of witnesses were taken into consideration, including the testimony given at the M-G-M studio by the late Joseph Hazelton, once a program boy at Ford's Theatre.

IN 1903, David E. George died in Oklahoma, victim of an overdose of poison, self-administered. On his death-bed, he confessed to being John Wilkes Booth.

Interested individuals launched an immediate investigation. Witnesses came forward with testimony tending to prove that David E. George was in reality the long-"dead" actor.

The investigation revealed three means of identifying Booth. The actor had two scars, one on his neck, where a doctor had operated on a growth; another on his leg, which was broken when he jumped from Lincoln's box to the stage of Ford's Theatre and was afterward set by the ill-fated Doctor Mudd.

The third distinguishing mark was a stiff forefinger on his right hand. This finger had once been mangled by a theatre curtain rope and had been improperly set.

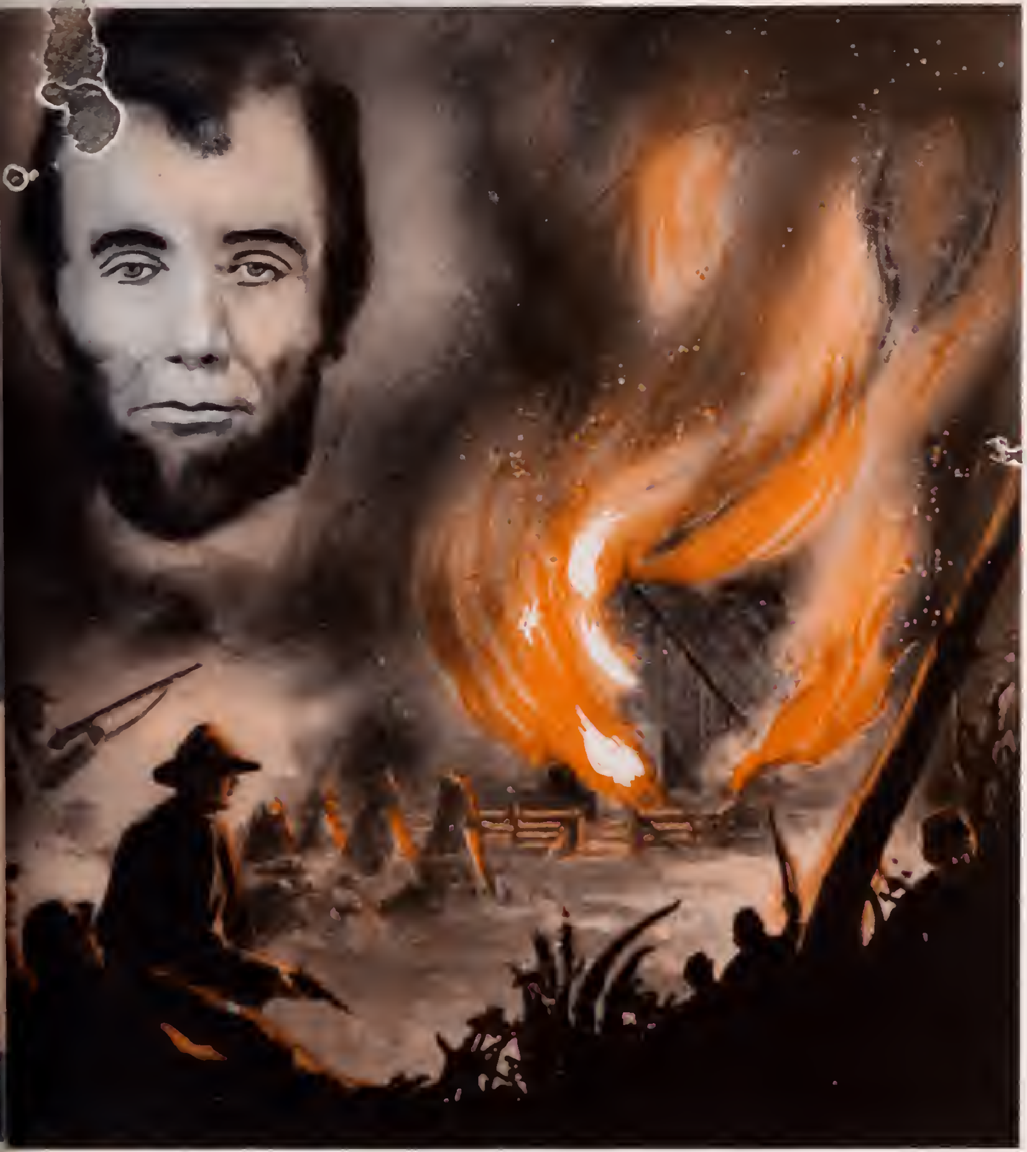
Following are statements assembled by Joseph Sherman and Morgan Cox during their investigation of the Booth Mystery for Metro-Goldwyn-Mayer.

Clause Hensley, press room foreman of the Daily Okahoman and amateur historian, had known George well, both in Oklahoma City and at El Reno, where he had done business with him. He stated, "George always held a glass in a characteristic manner, firmly with fourth and fifth fingers, less firmly with his middle finger, and not at all with his forefinger."

Eugene McConkay, a reliable witness, knew George at Enid, Oklahoma. He agrees with Hensely that the man's finger was stiff and bent.

W. Campbell, in charge of the Oklahoma Historical Society, writes, "On examination of the body (George's), every distinguishing mark of Booth was found — the embrasure where the shin had been fractured, the stiff and craved forefinger

SIGNIFICANCE



N in the Barn

in which Booth invariably carried a small rattan cane to cover the defect: the slight scar and droop of one eyebrow. On opening his trunk, wigs, paints, cosmetics and other theatrical trappings were found."

The following statement by Dr. J. W. Baker authenticates the scar on George's neck. "I definitely remember the scar on the back of his neck in the designated place."

Additional testimony claimed that George was considered the "mystery man" of his community. He pretended to be an interior decorator, but always sublet his work.

After imbibing three or four drinks, he would change his manner of speech. He would assume the pose of an actor and recite Shakespeare by the hour, enacting various roles.

His death-bed confession was made to Mrs. E. C. Harper, Mrs. J. N. Simmons and Mrs. C. W. Beers. The confession is contained in an affidavit, a copy of which is in possession of Metro-Goldwyn-Mayer.

ARMED WITH these statements, the studio research department started an exhaustive study of the facts surrounding Booth's purported death.

It was learned that after killing Lincoln, he fled to the South. He was armed with a special password, issued immediately following the assassination, which allowed him to pass through the Federal cordon.

In his wild flight, he stopped at the house of Dr. Mudd, the physician who set his broken leg and paid for his merciful act with years of imprisonment on Shark Island.

The government posse which pursued Booth claims to have cornered him in a barn. Surrounding the shack, they called upon him to leave. When he refused, the barn was fired. A charred body, identified as that of the fugitive , was taken from the ashes.

His funeral was shrouded in mystery. The public was told that Lincoln's assassin had been killed. So much mystery started rumors that the man had escaped.

Upon these facts, "The Man In The Barn" is based. The studio believes that it has gathered the most complete record of the case ever made. Their information shows what is actually known of Booth's movements from the time of the assassination until the afternoon of his reported death; it records the action taken by Government authorities it shows that the identification of Booth's body was unreliable; it uncovers much of the mystery of the entire affair. Studio officials are convinced of the veracity of the story told in the picture. Certainly, it seems destined to stir a controversy. More important is the fact that this picure marks the progress of the screen's short subject into new and broader fields which seem to hold great promise.

Exploitation

OF undoubted educational value, "The Man In The Barn" and subsequent pictures in M-G-M's series of Historical Mysteries deserve the cooperation and support of local school officials. Ask them for classroom announcements of your showing, pointing out that pupils will derive an increased interest in history upon viewing this and other films in the series.

There are scattered through the country many descendants of those who were in the audience at Ford's Theatre, Washington, on the night that President Lincoln was assassinated. To create advance interest in your picture, offer through the columns of your newspaper a special preview of "The Man In The Barn" for readers whose relatives were present on that tragic occasion.

A review of "The Man In The Barn" written by a history professor of a local school or college will provide an interesting newspaper feature. Moreover, such a review will very likely net you more space than you would receive from the regular movie reveiwer and it will attach greater importance to your showing.

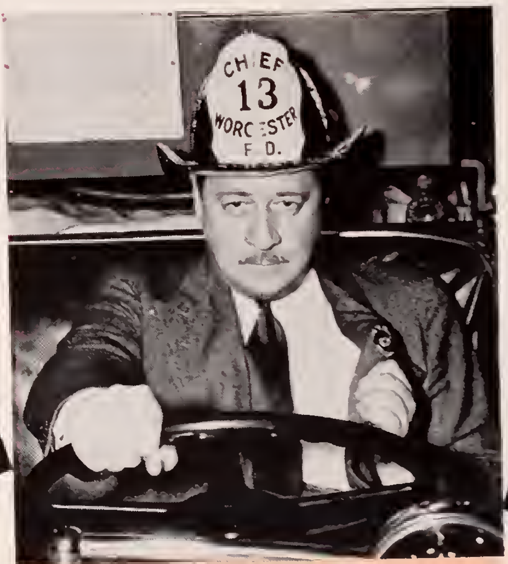
Let your newspaper sponsor a closer alliance between the screen and the schools by inviting one or several history classes to attend a showing as their guests.

The Movie-Go-Round that breaks down BUSY BOB BENCHLEY

(Continued from page 9)

Practising up between fires

Learning to swing it on those corners



"How To Be A Fireman" by the honorary chief of the Worcester, Mass., fire dept.

Hm'mm, there ought to be water here

Shucks, a false alarm!

When he is sure — and he is pretty suspicious — that a person doesn't want him to perform, he settles back into being himself. When he is being himself he is exactly the same character as he depicts on the screen, his immediate neighborhood is weak with helpless laughter and Benchley is having the time of his life.

MAKING A Benchley picture is expensive. He cannot resist making droll asides and ad libbing. His fellow actors automatically go off in gales of laughter and the shot has to be taken over again.

Announcement that a Benchley short is going before the cameras brings visitors to the set as a steam shovel attracts loafers. Anything for a laugh in Hollywood, and his side-line audience of stars, directors, writers and front-rank studio executives have learned that a Benchley never lets them down.

Typical tomfoolery on a Benchley set: Benchley parading around in a fireman's helmet between scenes of "A Night At The Movies," just after his recent appointment as honorary chief of the Worcester, Massachusetts, fire department. Director Roy Rowland whispering to a property man. The prop man lights a small piece of paper and Rowland yells fire. Benchley to the rescue with a fire extinguisher. Never a dull moment!

He is almost invariably late for work. He cannot stand people crunching celery, forced humor, or people with an exaggerated sense of importance. Rabid speeches on Great Causes make him uncomfortable.

The secret of his phenomenal success on the screen, beginning with "The Treasurer's Report," and ending with his latest, "A Night At The Movies," lies in his belief that most of us are pretty incongruous objects. He likes to catch a typical human being unawares, brushing his teeth, rushing to catch a train, getting into bed, training a dog.

"Just about anything a human being does can look pretty silly," he admits. "All you have to do is to catch him when he doesn't think anybodys looking at him — and the homelier his occupation, the funnier it's apt to seem."

FORTUNATELY, Benchley doesn't exercise. The mere exertion of striking a match a dozen times a day — he is a frugal smoker — gives him all the physical outlet he needs.

The time he saves by not exercising, he computes, enables him to view life. As far back as he can remember, he has been able to make life furnish him amusement.

To date he has made 10 short subjects for Metro, including "How To Start The Day," "How To Vote," "How To Behave," "How To Train A Dog"; his Academy Award winner, "How To Sleep," and "A Night At The Movies."

An instantaneous success from the very start, Metro's greatest problem is to persuade him to turn them out fast enough to keep the public's insatiable appetite for Benchley shorts, appeased. During the next twelve months he is scheduled to make at least eight more.

THIS WILL give you some faint idea of his problems and the reason why he wants an all-American merry-go-round and a special gondola drawn by three prancing minks.

Just a few days ago he granted one of his rare interviews. The interview was conducted by mail. It comprised a series of one-word questions. Opposite "Your Greatest Disappointment," he wrote: "That I look like I do."

Greatest ambition: "To change it all."

Favorite exercise: "Breathing."

Favorite animal: "Frogs."

Next short subject: "How To Keep A Blind Date."

The studio is laughing already — and he hasn't even started to write it.

Writing, acting, commentating or commuting, America and the rest of the civilized world cannot get enough Benchley.

BEHIND THE CRIMINAL

A Powerful Screen Indictment Against The Unscrupulous Criminal Lawyer ... He Was Behind The Criminal ... Until He Ended Behind The Bars

THE potentialities of Hollywood as a powerful influence for good is nowhere better demonstrated than in the success of Metro-Goldwyn-Mayer's series of two-reel Crime Does Not Pay pictures. Each one a factual dramatization of various phases of crime based on actual police records, these pictures have been acclaimed by law enforcement leaders from J. Edgar Hoover on down as a tremendous factor in arousing public indignation and support in the nation's crusade against crime.

A noteworthy addition to this series is "Behind The Criminal," which goes behind the scenes to expose today's vicious menace in the man behind the criminal, the underworld mouthpiece who resorts to perjured testimony, false alibis, cajolery and bribery to keep the public enemy at large.

Carver, an unscrupulous criminal lawyer, has won a notoriously enviable record for the manner in which he frees admitted criminals from punishment. His best client is "Red," the racketeer.

The District Attorney, fully realizing that Carver is crooked, is powerless to pin anything on him. The shyster is too tricky, too adept at covering his tracks.

Finally, after a particularly flagrant case of perjured testimony, the District Attorney assigns his best undercover man to get the goods on Carver.

The undercover man, posing as a criminal, manages to be placed in the same cell with Red, arrested for vagrancy.

Later, he manages to meet Red again, strikes up a warm friendship with him and tells him that he is wanted in New York for killing a policeman. Carver, meanwhile, is allowed to overhear the undercover man arranging for $30,000 bail. This is rich bait for the shyster and he rises for the hook when the undercover agent pretends to be unable to obtain his freedom from the charge.

He arranges to take over his case. Meanwhile, the rest of Red's friends are celebrating, telling their new found accomplice how they have fooled the District Attorney for years.

Carver, through a crook friend, suddenly learns that he has been baited. Red and his friends are about to take the undercover man for a ride when police burst into the room, kill Red and capture the others. A cleverly planted dictaphone supplies enough evidence to convict the entire crew. Once again the moral is proven that Crime Does Not Pay.

"Behind The Criminal" marks the return to the screen of Anna Q. Nilsson, whose brilliant silent film career was abruptly terminated in 1928 as a result of a fall from a horse. Others included in the cast are Edward Emerson, Walter Kingsford and Joe Sawyer. Harold Bucquet was the director.

FLASH!

Attorney-General Cummings And Chief G-Man Hoover Get Behind "Behind The Criminal"

"Behind The Criminal" has received the hearty approval of both Attorney-General Homer S. Cummings and J. Edgar Hoover, chief G-Men of the Federal Bureau of Investigation for whom a special advance preview was arranged in Washington.

Proof of the importance Mr. Hoover attaches to this series of films produced in the interest of crime prevention is that fact that he has arranged with M-G-M for each succeeding Crime Does Not Pay release to be shown to his G-Men staff at their Washington headquarters.

Exploitation

A special advance screening of "Behind The Criminal" for your district attorney, heads of local Bar Association and prominent civic leaders will result in direct box-office support for your picture as well as providing good story material for your newspapers. In addition, Bar Association officials will take it upon themselves to notify every attorney in town of your showing.

From a newspaper standpoint, it will add immensely to your story if you can arrange to present your preview right in a regular courtroom, using a portable projector and hanging a screen over the judge's bench. If Police Court is chosen for this purpose, you might also invite all police officers on duty in the building to witness your screening.

Civic leaders in every town have been enlisted in the nation's current crusade against crime. To provide another incentive for newspaper support, offer to permit "minute men" speakers to address your audience at each performance concerning crime conditions in your city. This will tend to lend added importance and authenticity to your picture. Similar talks might also be made over radio to quicken interest in your showing.

Unscrupulous criminal lawyers who come to the defense of known criminals in the public mind are apt to be considered as guilty as the criminals themselves. Here is a potent question to offer as a basis for a newspaper or radio contest with tickets awarded for the best opinions expressed.

If your newspaper will assure you of sufficient space in return, let them sponsor a special showing of "Behind The Criminal" for the students of a local law school who would attend as guests of the paper. Better still, take the film to the school and show it right in the classroom!

For an effective lobby or window display, borrow from your local police department a number of "wanted" posters of criminals at large. Mount these on a huge panel with copy reading, "How many of these known criminals will be freed after apprehension thru the efforts of unscrupulous lawyers? See — ."

Reward

Because Anna Q. Nilsson was gracious to an assistant director when she was a top-ranking star years ago, she may be on the road back to stardom today, after a nine-year absence from the screen.

When Miss Nilsson was acting in such hits as "The Spoilers" at the old Metro lot, she lent encouragement to an assistant named Harold Bucquet.

A few weeks ago Bucqet, now a director, met Miss Nilsson in a Hollywood cafe.

When the actress expressed a desire to return to pictures, Bucquet rewarded her with a leading role in "Behind The Criminal," one of the Crime Does Not Pay series.

A NIGHT AT THE MOVIES

with Robert Benchley

You've Never Really Been To The Movies Till You Go With Benchley . . . Hold On To Your Seats Or You'll Roll In The Aisles . . . It's Laughing Room Only With Benchley In The Audience

DON'T LOOK NOW, but that Benchley man is here again with another of those sly and engaging dissertations which have become by this time nothing less than a cinematic institution.

Continuing the hilarious course set by his previous laugh-lecture contributions, the estimable Dr. Benchley takes us for another excursion with Mr. Average Man who, this time, is bent on "A Night At The Movies."

The fun begins with the undaunted Benchley trying to reach a decision with his lady upon what movie they will set out to see. Searching through newspapers, the spirit of generosity wears threateningly thin when it is discovered that they both have seen one of the other of all double feature bills in town. (This is a situation enough average for anyone!)

Now our determined couple approaches a theatre front. The lady has compromised, obligingly agreed to attend the picture which Benchley has already seen.

Immediately, the good Benchley begins to get himself into the most annoying difficulties. He can't understand the cashier when she tells him what time the main feature starts. He forgets his change. When the doorman tears his admission tickets and gives them back, in addition to tickets for an automobile giveaway, he inadvertently drops the admission ticket stubs into the box reserved for the giveaway stubs.

Inside, he is asked for admission stubs. He proffers the automobile stubs. The usherette calls the assistant, the assistant calls the manager. The manager, expressing disbelief, finally admits the couple.

After trampling several sets of toes, they find their seats. Benchley is hemmed in between his companion and a hefty woman on the other side. A small boy, seated on the heavy woman's lap, fixes Benchley with an unblinking stare. A big fellow in front of him screens his view from the screen. A man behind whispers in a loud tone, asking Benchley to sit still so he can get some idea of what the picture is about.

They move their seats. Suddenly Benchley is seized with a violent fit of coughing. Hurrying from his seat, he mistakes an exit, for the door to the smoking room. In the meantime a stage show has started. Benchley suddenly appears on the stage amid a group of dancing girls. He had found the wrong door again. But this is too much even for Benchley and the curtain falls as he retires in a state of desperation.

Exploitation

THE title "A Night At The Movies" can be used as a basis for a wide variety of simple but effective tieups.

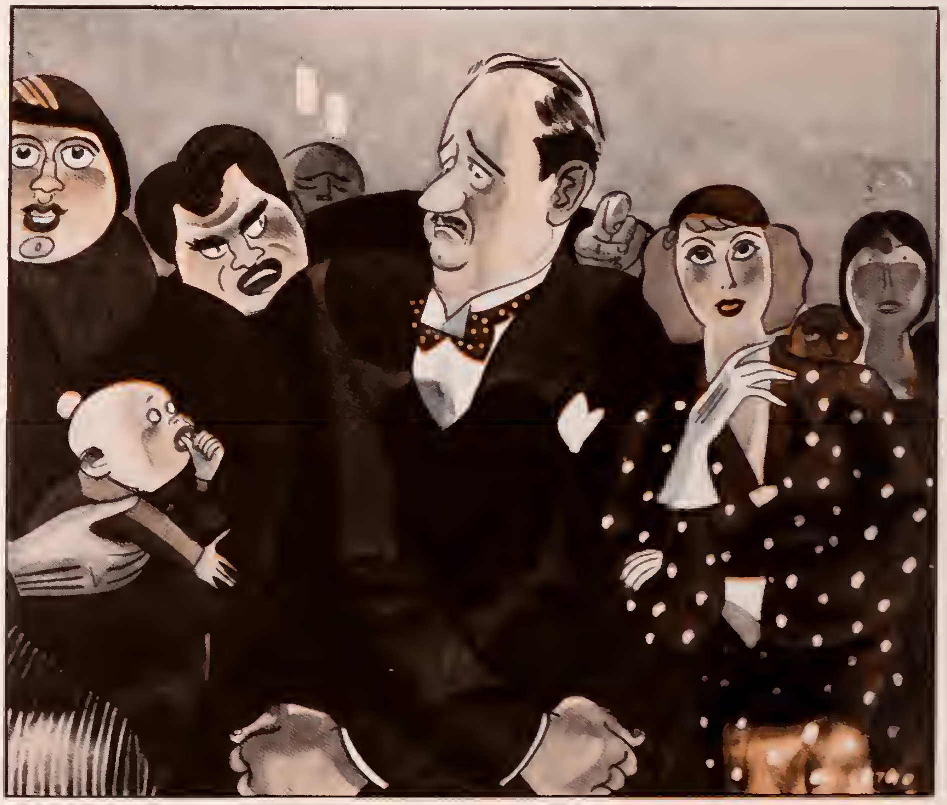
With your newspaper advertising manager, lay out an attractive cooperative ad with spaces illustrated by drawings to represent the services of various concerns catering to the needs of people preparing for, and after spending "A Night At The Movies." For instance, there's a dry cleaner who puts clothing in readiness; a beauty shop where milady gets properly spruced up; there's candy the thoughtful escort will bring along; a taxi in which to ride to the theatre or a convenient parking garage in case he drives; and then there's a handy fountain or grill for that bite to eat after "A Night At The Movies." This layout can assume any size agreeable to the cooperating merchants. The notion that all such cooperative ads need be a full page is a mistaken idea. In fact, it is quite possible that the smaller layout will be even more effective and, of course, it's several times easier to put over.

Using the thought "Fashions For A Night At The Movies" as a keynote for one or several impressive window displays will serve to add interest to the store's merchandise and attract further attention to your film. Obviously, this same thought will be similarly effective in the form of a department store ad.

With newspapers realizing more and more the importance of their movie page, make the suggestion that your newspaper use one or more promotion ads to remind readers of the wisdom in consulting the movie column of their newspaper when contemplating "A Night At The Movies."

An inexpensive little tieup which will produce worthwhile results can be worked out with your busiest restaurant or cafeteria chain. Provide them with small cards to be attached to menus or, preferably, folded and stood on tables, with copy announcing special after-theatre supper during your showing of "A Night At The Movies."

The title can also be used to advantage in hotel mail boxes with copy. "Lonely? We suggest 'A Night At The Movies,' etc." Another thought might be to print slightly larger cards to be slipped into doors of automobiles parked throughout the downtown section and reading simply "The owner of this car is enjoying 'A Night At The Movies,' etc."



Candid Cameramaniacs

Pete Smith's Candid Picture Of The Candid Camera Craze . . . A Double Exposure Of Fact and Fun To Show Why A Nation Shudders With Every Click Of A Shutter

NOT LONG ago every vacant lot in the country boasted a peewee golf course. Then jigsaw puzzles kept thousands burning the midnight and early-morning oil. And "monopoly" made every citizen an amateur financier.

Now it's the candid camera craze that's sweeping the country. In every stratum of society, the butcher, the baker and the candlestick-maker now go about their daily appointed rounds with little black boxes strapped about their necks. In every town and hamlet today a legion of otherwise sane photo fiends pop out of manholes, duck behind doors and tables, hang by their heels from fire escapes, risking life and limb in their efforts to capture the elusive candid shot.

Testifying to the enormous spread of the candid camera mania is the fact that it has taken in its clutches even the most photographed people in the world — the Hollywood movie stars, many of whom have made it their principal diversion. It remained for one Hollywood luminary, however, to turn to the candid camera craze for an entirely different reason.

Pete Smith, who has previously advised his public on how to kick field goals, rope wild bears, and even take care of the baby, now turns to photography's newest wrinkle to present a humorous one-reel dissertation on the life of a candid camera maniac which is also a highly informative study of the development of photography up to the candid era.

In "Candid Camera Maniacs," Pete Smith traces the art of photography back to the fourth century B.C., when Aristotle noted that light enterting a minute hole in the wall of a darkened room cast on the opposite wall an inverted image of whatever was outside the hole.

It was a Frenchman, Louis Jacques Mande Daguerre, who made the first practical discovery in the field of photography with his "daguerrotype," invented in 1837. Daguerre was a painter by inclination and profession. He conceived the idea of "fixing" pictures already prepared by nature on silver-coated plates. The result of this experiment was successful; was, in fact, the first photograph.

With proper respect for Daguerre, Pete Smith explains that the Frenchman was "strictly a one-take guy," because under his method of "fixing" pictures on silver-coated plates only one picture could be made of the same subject. An Englishman, Scott Archer, gave photography its greatest impetus when in 1851 he perfected a "wet collodion plate" from which paper positives could be printed.

Pete Smith's candid study of photogaphy's evolution to the candid era continues with such highlights as the photograph studio of the '90's, crowded with newlywed couples and the inevitable family groups that have popped out of family albums ever since; use of the first pocket camera, which appeared in 1900; development of the news camera and the demand for speed which led to the discovery of pictures on film.

The commentator asserts that it was the demand for the natural picture that is best taken by surprise which led to the tiny cameras, called "candid" cameras because they catch their victims in relaxed positions, often to the victim's great anger and embarrassment.

Many instructive angle shots and other trick effects that can be adopted for practical use by amateur photographers are included in this picture. If that last photo you took is partly light-struck or blurred, don't tear it up, advises the narrator. By "cropping" or drawing white lines around the enlargeable sections, framing, developing, and angling them, you may get a segment of the picture with a significance all its own.

Other advice to candid fans is not to buy elaborate equipment for lighting indoor shots which can be done with ordinary house lamps. Take that next shot at an angle which, nine times out of ten, will tell the story better than a straight shot. When you are out to snap a picture of that lovely country lane, remember first to send Junior down the road to kick up a little dust, which, blended with the sun's rays, will make a beautiful effect.

In defense of the shutter addicts, Pete Smith points out that with the present high-speed lens they are snapping family, friend and sranger in action and repose that could never have been reproduced in the former days of "cold," posed shots. Likewise, Pete believes the candid fan is performing a useful service in setting down a photographic history of passing events and in supplying more interesting pictures for newspapers, magazines and other purposes.

Actually, Pete has paid an even higher tribute to the candid camera craze. Since making this picture, he had to fall for the darn thing himself!

Featured in the cast of "Candid Camera Maniacs" are Gwen Lee, Leonid Kinsky and Bobby Caldwell. Hal Yates, veteran director for Laurel and Hardy comedies, was the director.

Exploitation

RELEASED with the candid camera craze at its height, this timely subject offers a multitude of tieup opportunities in every town and neighborhood.

Because of the tremendous interest in this new diversion, your newspaper will be glad to cooperate with you in co-sponsoring a local candid camera competition. An offer to print the best candid studies received from local lens hounds will result in a deluge of photographs. Award guest tickets to your picture for each and every photo the newspaper prints, with special cash or merchandise awards for the first, second and third best received. A local camera dealer will contribute various camera accessories or film in return for the publicity he will receive.

Another unusual and exciting form of contest is the Photo Hunt, a modernized version of the old scavenger party, which was brought out last year by New York and London society. All candid camera enthusiasts are invited to gather at your theatre at a given time. Each participant is registered and given a subject to go out and shoot. Awards are based on the time consumed in locating, shooting and returning with the assigned photo, as well as on the quality of the photo itself. Developing tanks are set up to facilitate quick decisions on the winners. The spectacle of this army of candid camera bugs frantically searching high and low to bring back the photo assigned to them will make a grand feature story and art layout for your newspaper!

A mutually beneficial stunt can be staged in cooperation with a local department store. Let them announce a storewide Candid Camera Day which will also be a day of candid values. Camera fans will be turned loose in the store with full permission to shoot anything and everything upstairs and down that seems to them a good picture. A deadline is set at the end of the day when negatives are developed and prizes awarded on the spot. And don't forget that the prize-winning photos will make a corking good newspaper ad for the store and more publicity for your film!

In every town there will be found one or more clubs of candid camera enthusiasts. Thru them and local camera dealers, arrange for an advance lobby exhibit of outstanding local photography. Because every camera addict is proud of his work, they will give you every cooperation. And because such an exhibit is bound to increase interest in this hobby, your camera dealers will use newspaper space to announce the exhibit.

Also in every town are concerns which specialize in developing, printing and enlarging snapshots. Generally, their service is offered through every neighborhood drug and cigar store. Because your picture will tend to increase their business, get them to announce your showing with posters in every store-agency throughout the city; also with coop ads and package inserts.

HAL ROACH
presents
OUR GANG
in
Pigskin Palooka

As the thud of footballs resound across the land, "Our Gang" offers their version of a football riot in the latest Hal Roach comedy, "The Pigskin Palooka."

To curry favor with Darla, Alfalfa fakes a photograph of himself as the football hero of his school, which he sends to his distant sweetheart.

Never having played the game, he is aghast upon his arrival home to be greeted with banners touting "Alfalfa—Almost All-American," and the news that he is to play that afternoon with Spanky's All-Stars against Butch's Tigers. Despite all subterfuge, Alfalfa is outfitted and is only saved from the opening whistle by his happy suggestion to Captain Spanky McFarland that he be saved for the latter part the game.

He is "saved" until Butch's Tigers run up thirteen points and the grandstand insists on Alfalfa! Once in the game he prevents the Tigers' try for point after touch-down by unwittingly tossing his discarded helmet into the path of the kicked ball.

He is then commissioned by Captain Spanky to perform one of his sensational single-handed touchdown plays. Faced by an oncoming horde of Tigers, the would-be hero decides to favor discretion rather than valor and tosses the ball away — into the surprised hands of Porky and Buckwheat who scamper across the goal-line as Alfalfa is given credit for clever strategy.

Buried underneath the entire Tiger eleven, he shams unconsciousness and is out of the game until an elusive piece of ice applied by the well-meaning Darla shocks him into voice. In his efforts to escape from the cold, he upsets time-keeper Gary's desk that is piled high with the skins of bananas eaten during the game. Unnoticed, the peels funnel into the seat of Alfalfa's pants.

Butch sticks a wad of chewing gum on the ball. Captain Spanky heaves a long pass down-field to the running Alfalfa. Our retreating hero flails hi sarms about and is astounded to find glued to them the dangerous football, tenacious by means of Butch's chewing gum.

Behind him pound the Tigers — and from his loose pants-bottom drop a line of banana skins that pile up his pursuers in a series of nip-ups. From there the way is clear to the winning points and real but undeserved hero-worship.

Decathlon Champion

The Story of Glenn Morris

A STORY of heroic determination is the story of Glenn Morris, an obscure farm boy who rose to fame when in the short space of ten months he became the world's greatest athlete.

Inured to hard labor in his youth, possessed of a muscular development beyond his years, Morris took the first vacation of his life to watch the Olympic Games in Los Angeles in 1932. In that atmosphere of glory he determines himself to become a member of the Olympic team.

He went out for track in college, showing an aptitude in all events, but not possessing the speed, the power or the agility to excel in any one event.

Disappointed, he saw his dream go glimmering until he one time saw an account of the decathlon, learned that America was short on outstanding decathlon athletes and determined to try for that event.

From books, he learned to pole vault, throw the javelin, the discus, to put the shot and to broad jump.

The following season, the year of the Olympic try-outs, he tested his ability. It was arduous work, a development in ten events instead of one. But he stuck to it, worked harder than ever before in his life.

Finally the day of the try-outs arrived. It was his first competition in the decathlon. Despite an injured leg, which was painful to a degree, he was able to win the event and become a member of United States Olympic team.

He made history in Berlin, setting a new world's record in the event, surpassing the old marks set by Jim Thorpe and winning the enviable title of "World's Greatest Athlete."

SALES AIDS

On each and every short release, the following seat-selling accessories will be available at your nearest M-G-M Exchange:

One-sheet Posters in color, prepared by America's foremost artists.

Set of one-column and half-column Ad Mats, designed for spotting in layouts.

8x10 Stills suitable for use in newspapers, lobby and window displays.

Our Gang Comedy

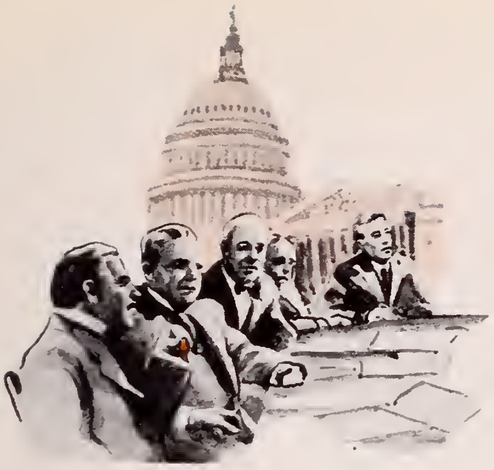
Mail And Female

BECAUSE members of "Our Gang" were not invited to the MacGillicuddy girls' party, indignation inspires the forming of the He-Men Women Hater's Club, in "Mail and Female."

As the final gesture of defiance, Alfalfa is elected president. Previously, however, Alfalfa had written a love note to Darla, getting Porky and Buckwheat to carry it to her. When he realizes his ineligibility to the new office, he runs out of the club meeting and rushes to Darla's house to retrieve the message.

Other members of the club follow him. Darla hides him and tells the boys he is not at her house. Alfalfa reappears dressed in Darla's clothes and Darla introduces him as her cousin. All the Woman Haters fall for the attractive visitor. Alfalfa exits, changes back to his own clothes and reappears, prepared to wreak vengeance with a club on all those who have betrayed the ideals of the newly-formed society.

His note to Darla falls out of Buckwheat's hat as Bucky bends over to take his punishment. Spanky reads it aloud and Alfalfa makes a hurried getaway through an open window.



A Dog Lobbyist Invades Washington . . . Defying The Powers Of State To Win A Magnificent Victory For His Blind Master . . . Heart-Tugging Story Of A Gallant Friendship

EVERY DOG has his day. Nowadays, most of them gain fame through Pete Smith's screen specialties.

Remembering the newspaper adage which states that dog and baby pictures are always news, Smith, a former newspaperman and now Metro-Goldwyn-Mayer's short subject specialist, has made no less than seven pictures directly concerned with dogs.

Titles of the first six were "Killer Dog," "Racing Canines," "Prince, King Of Dogs," "Trader Hound," "Whippet Racing" and "Wanted—A Master."

The seventh, "Friend Indeed," differs from the earlier Pete Smith specialties where the stress was on biting wit and pungent humor. His latest adventure into the dog field tells the story of Sparky, canine guide who goes to Washington to plead with the Interstate Commerce Commission for permission to accompany his blind master in railroad passenger cars. Factual, suspenseful and highly dramatic, this story is a perfect tribute to a faithful friend.

A beloved country doctor, friend of sick and poor, old and young, loses his eyesight when he heroically rescues a child from a burning building.

Fomerly cheery and happy, he is suddenly despondent. His housekeeper, trying to cheer him up, tells him about the heroic dogs which act as guides for the sightless.

The Doctor refuses consolation. Surreptitiously, the housekeeper brings Sparky, friendly canine guide, into the house. Suddenly a warm friendship develops between the Doctor and the dog. They are inseparable and the Doctor finds a new interest in life.

He takes up the study of Braille and begins to read more than he had since leaving college. He believes his cup of gratitude is overflowing when he is presented with a Medal For Valor.

One day, traveling to visit friends, he is rudely accosted by a conductor on the train, who tells him that Sparky must be placed in the baggage car or evicted from the train. The Doctor explains his plight to no avail. The conductor is adamant.

Angered, the Doctor goes to Washington and presents his case to the Interstate Commerce Commission. The dog, Sparky accompanies him and acts as both lobbyist and advocate. Through the dog, the commission is won over and a great victory is won for all the blind in the land.

The Doctor and Sparky ride home in triumph, together on the train.

Exploitation

Every town has its quota of dog stories, many of which will compare in interest with the story in your film. As a newspaper contest, offer guest tickets and other prizes to readers who submit the best accounts of how dogs displayed unusual intelligence or heroism. This idea will be equally as effective in radio form.

Department stores in New York have lately gone in for dog fashion shows with great success. They attract people to the store and they have also gotten reams of publicity space in newspapers. Arrange to have one staged in connection with "Friend Indeed." Capture additional interest by offering awards for the best trained dogs brought to the store.

Every dog owner is a dog lover and every dog lover is a potential patron for "Friend Indeed." Obtain a mailing list of all local dog owners from your license bureau or from a local pet shop and see that they receive an announcement of your showing.

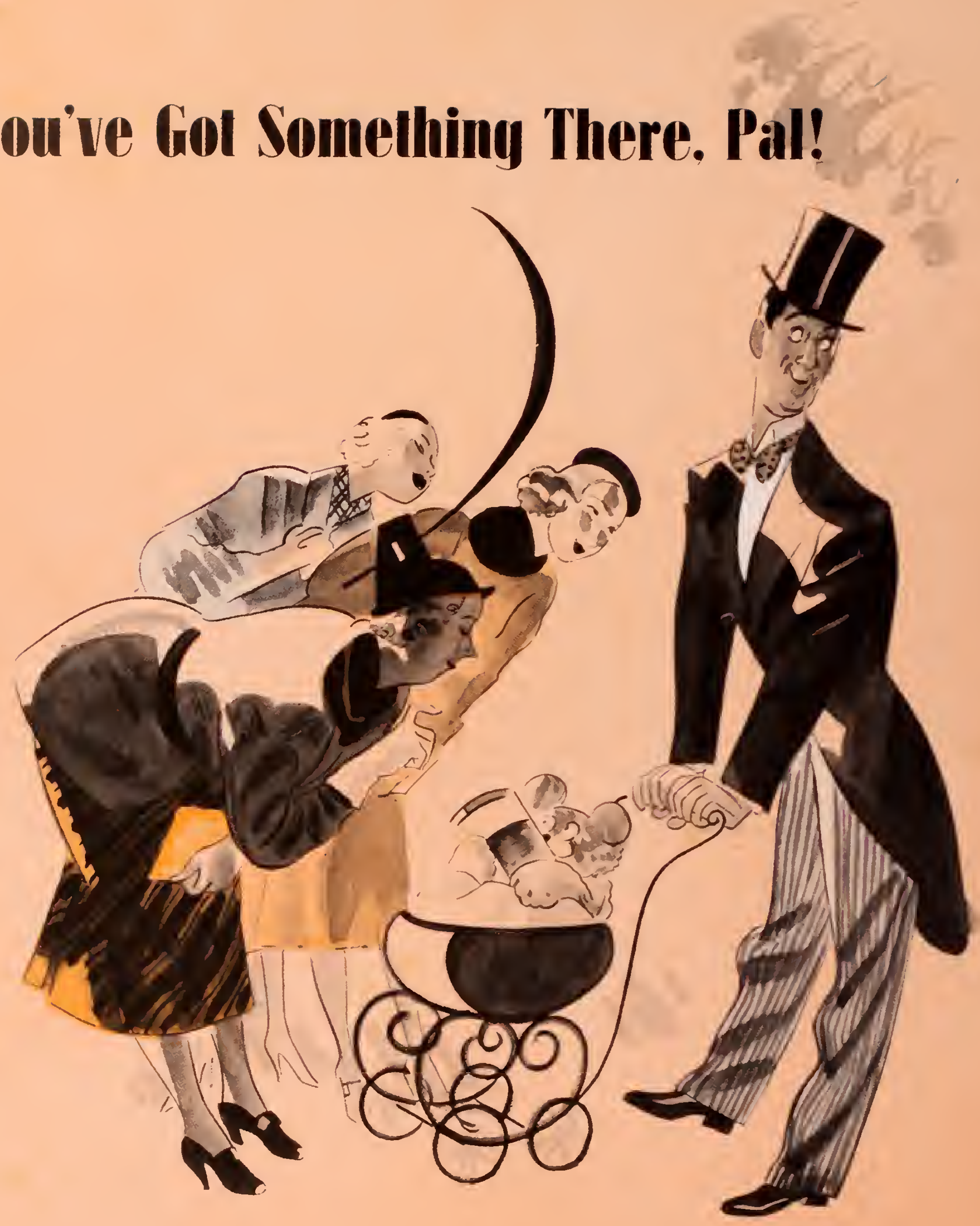
For an attention-compelling advance lobby or current front display, use a life-size cutout of the dog "Sparky" with an effect record of a barking dog played on a repeating phonograph turntable placed in back of the display.

Tieup your local department store, newspaper, or both, to sponsor a screen test for local dogs. Set a time for proud owners to bring their dogs to the store where they will be paraded before a movie camera. Announce that the pictures will appear on your screen with the showing of "Friend Indeed," and you will have a real box-office magnet as well as a nice publicity stunt.

FRIEND INDEED

A Pete Smith Specialty . . .

You've Got Something There, Pal!



No unwanted child is this bright and eager youngster, M-G-M SHORTS STORY. Scarcely one-issue-old, it has already made short work of winning friends and influencing people. If you are not one of those who have written their desire to adopt this little helper by all means do so NOW.

M·G·M' SHORT STORY

for
OCTOBER

Campaigns
on

ROMANCE OF RADIUM

GIVE TILL IT HURTS

SUNDAY NIGHT at the TROCADERO

RAINBOW PASS

JUNGLE JUVENILES

MGM
STUDIOS

October 1937

M·G·M'S SHORT STORY

Volume 1 Number 1

Presenting The Junior Lion's Tale

A FEW SHORT WORDS

by HOWARD DIETZ

WE at Metro are great believers in the short subject.

We believe that instead of being the industry's step-child, the short is more often treated like the babe on the doorstep.

We believe that a good short frequently saves the show when it is played in support of an inferior feature.

We believe that a bad short will just as often spoil the effect of a good feature.

We believe that shorts are properly considered as fillers of seats, not merely of programs.

We believe that a short will sell seats at the boxoffice as surely as a short story will sell magazines.

We believe that many otherwise smart showmen are short-changing their boxoffice by snubbing their shorts.

We believe that a minimum of extra effort in selling shorts will return considerable extra revenue.

We believe that a successful short today must possess superior entertainment qualities PLUS a definite application of real showmanship.

We believe that there is nothing short about Metro's Junior Features except their length.

We believe that many of tomorrow's biggest stars will be found in today's shorts.

We believe that shorts are the industry's most logical weapon against the double feature influence.

We believe that shorts are assuming an increasingly important position in the production schedule and the theatre program.

We believe that you will believe us when we profess an honest desire to speed the short subject's march of progress.

We believe that a publication such as this will aid materially in bringing to short subjects a greater measure of the recognition that is their due.

Because we believe all these things, we give you MGM'S SHORTS STORY!

WHAT DO *You* THINK

Do you believe that the publication of MGM'S SHORTS STORY should be continued?

Do you believe that it will stimulate a wider appreciation of short subjects and encourage a greater interest and activity in their merchandising?

Do you believe it will succeed in impressing your newspaper editor and various other contacts with the increasing scope and significance of the short?

Do you believe that material such as is presented here may lend itself to reproduction or comment by your newspapers or other publications?

Do you believe that this publication may be useful to you in visualizing the entertainment as well as the box-office possibilities of forthcoming shorts, thus enabling you to better plan your programs and your campaigns.

If you agree with any or all of these points write NOW and tell us so. MGM'S SHORTS STORY will come to you ONLY BY REQUEST! And it will not be continued unless sufficient requests are received. It costs nothing but the time it takes to fill out the enclosed postcard. Is it worth it to YOU?

Edited by HERB MORGAN

Editorial Advisory Board: HOWARD DIETZ SILAS F. SEADLER OSCAR A. DOOB HOWARD STRICKLING FRANK WHIT

Published at 1540 BROADWAY, NEW YORK, N. Y.

[illegible] ADDRESS ALL COMMUNICATIONS TO THE

THE POSTMAN WRINGS *Our Neck*

Short Squawks Are Loud And Long As John Public Has His Say in M-G-M's Nation-wide Shorts Survey

BY HALSEY RAINES

In the motion picture industry, like in many another of the country's big businesses, there comes a time when it gets around to taking stock of itself. With the film producers this normally calls for a careful re-examination of the season's accumulated boxoffice records, that unfailing barometer of mass movie tastes than which there is none surer.

Unfortunately, the short subject is one department of the film industry to which this exact and ready method of self-appraisal is denied, and which, ironically enough, has appeared to need it more than any other. Necessarily subservient to the feature picture, short subjects of themselves seldom if ever register audience reactions in terms of boxoffice receipts and producers are consequently left nicely in the dark.

Long perplexed with vague but recurrent rumor of existing dissatisfaction with this phase of the screen program, Fred C. Quimby, in general charge of shorts for Metro-Goldwyn-Mayer, determined to find a means of ascertaining definitely and conclusively the type of shorts liked and disliked. Impelled by an unbiased desire to give movie patrons the kind of shorts they wanted, once he knew their preferences, Quimby put his problem squarely up to critics of leading newspapers throughout the country. They were asked to invite their readers to voice all manner of criticisms and suggestions, all of which would be assured of Hollywood scrutiny.

Thus was the industry's first nationwide short subject poll launched and its success in obtaining for the first time a mass of tangible and highly constructive information has exceeded even Mr Quimby's expectations.

One clear-cut result of the balloting was to demonstrate the unsuspectedly intense interest of the public, everywhere, in the short subject as an institution. Any followers of the poll who may have been inclined to regard shorts as a negligible and casually considered factor in 1937 movie entertainment were thoroughly chastened. So uniform, East, South and West, was the interest expressed in short films as a vital factor in the filmgoers diversion chart that keen support is offered those picture executives who profess to see in better "shorts" a final solution of the double feature problem.

And now to the key question: what kind of shorts did the public say it preferred, or didn't it say? It most certainly did. Similarity of preferences expressed throughout the nation was striking. It was enough to bowl over those cynical folk (some of whom may be found even in the Elysian pastures of Hollywood) who take the attitude that short subjects are just "fillers" and their content immaterial to everybody. Here, for once, the public overwhelmingly asserted its ideas about what constitutes an interesting short. There was no attempt to influence anyone, stack votes or generate a publicity story.

The present trend, as expressed in the poll, is in favor of shorts with greater story value and those which combine top-rate entertainment with various educational or controversial elements. Conclusive proof was in evidence that the pie-throwing era is over, despite occasional efforts to resuscitate it. More surprising than this, however, was the definite stand taken against such time-honored pictorial amenities as the band leader "short," the routine miniature musical, the glorification of night club entertainers and — believe it or not — the cartoon subject. Virtually all those who put their verdict on record admitted a sharp distinction between the "good" and the "bad" cartoon releases, much like the prairie editorialists of six decades ago who drew a line between "good" and "bad" Indians. But there was no gainsaying the degree of protest against the cartoon tidal wave. "Producers run a good thing into the ground — they must be more careful of their choice of cartoon material," wrote one commentator.

FRED C. QUIMBY

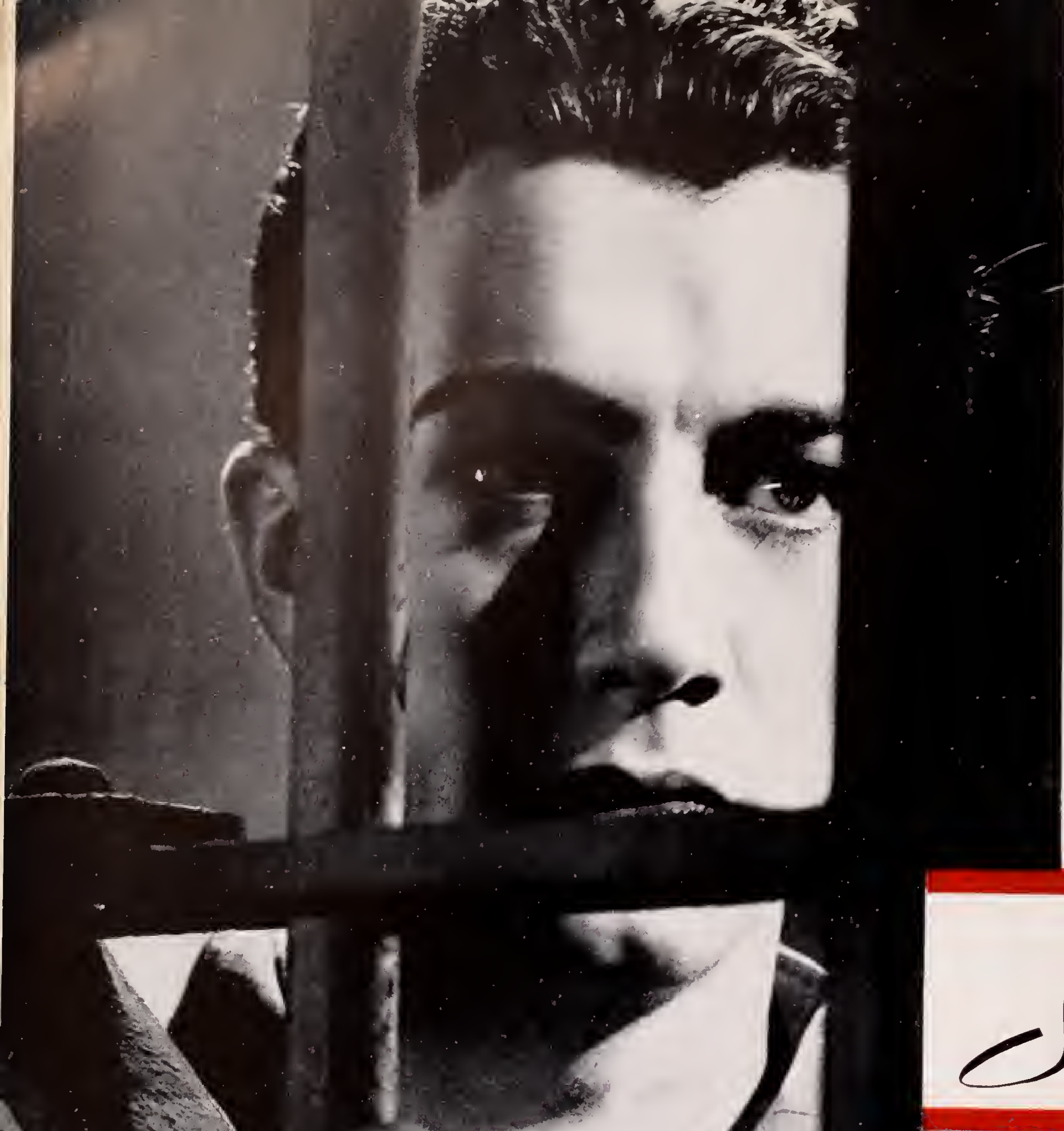
"How about abbreviated versions of Shakespeare, or compressed biographies of famous painters and writers?" suggested another. Scores of voters appealed for something on the order of the Noel Coward short plays, or O. Henry's short stories. "Do more human interest stories, intelligent dramatizations in the field of science and industry," was another plea.

The opinion about travel shorts was mixed. Almost everyone who discussed the subjects expressed an interest in this type of material, but many moviegoers were apparently dissatisfied with present treatment. The general feeling seemed to be that travel shorts should be dramatized rather than merely photographed.

Fairly uniform praise was sounded for such cinema series as the "Crime Does Not Pay" group, which has concerned itself with practical ways and means of combating racketeering; the Pete Smith "Specialties," which cover almost everything from Celtic football to domestic science; and the Robert Benchley digressions on sundry cosmic matters.

Many readers took theatre managers to task for the common habit of advertising all subjects with the familiar phrase: "Also selected short subjects." Many pointed out that with features of equivalent merit, the shorts frequently determine which theatre they attend and that producers are missing a great avenue of public appeal by not advertising their shorts along with their features. It is only fair to add that in the past couple of years far more emphasis has been placed on wooing public interest by newspaper ads about shorts than ever before.

When the poll votes had nearly all been counted, and film folk were with one hand wearily adjusting disheveled egos, with the other making optimistic notations about future schedules, an anti-climactic bomb fell. Someone found and sent to the vote-seeking company's home offices a note from a screen follower in McCook, Nebraska. It was a message of laconic significance. It read: "I attend all the fifteen-cent matinees regardless of the shorts — or the feature."



THE increasingly important place assumed by short subjects in the Hollywood scheme of things is evidenced by the number of front-rank stars this medium has contributed to the cinema firmament during the past year or so.

In direct contrast to the tendency of some producers to assign to shorts erstwhile feature players whose popularity had long since faded, M-G-M not long ago inaugurated the policy of utilizing shorts as a proving ground for the development of new talent.

Under this system, the flower of the Studio's contract players — fresh from the college campus, the legitimate stage or the little theatres, and bubbling with enthusiasm — were put completely at the disposal of the short subject department. Instead of letting them sit idly by, making endless tests and waiting for months or years until a feature director might notice them, these young players were automatically given the most logical of all tests — a trial before the nation's movie audiences.

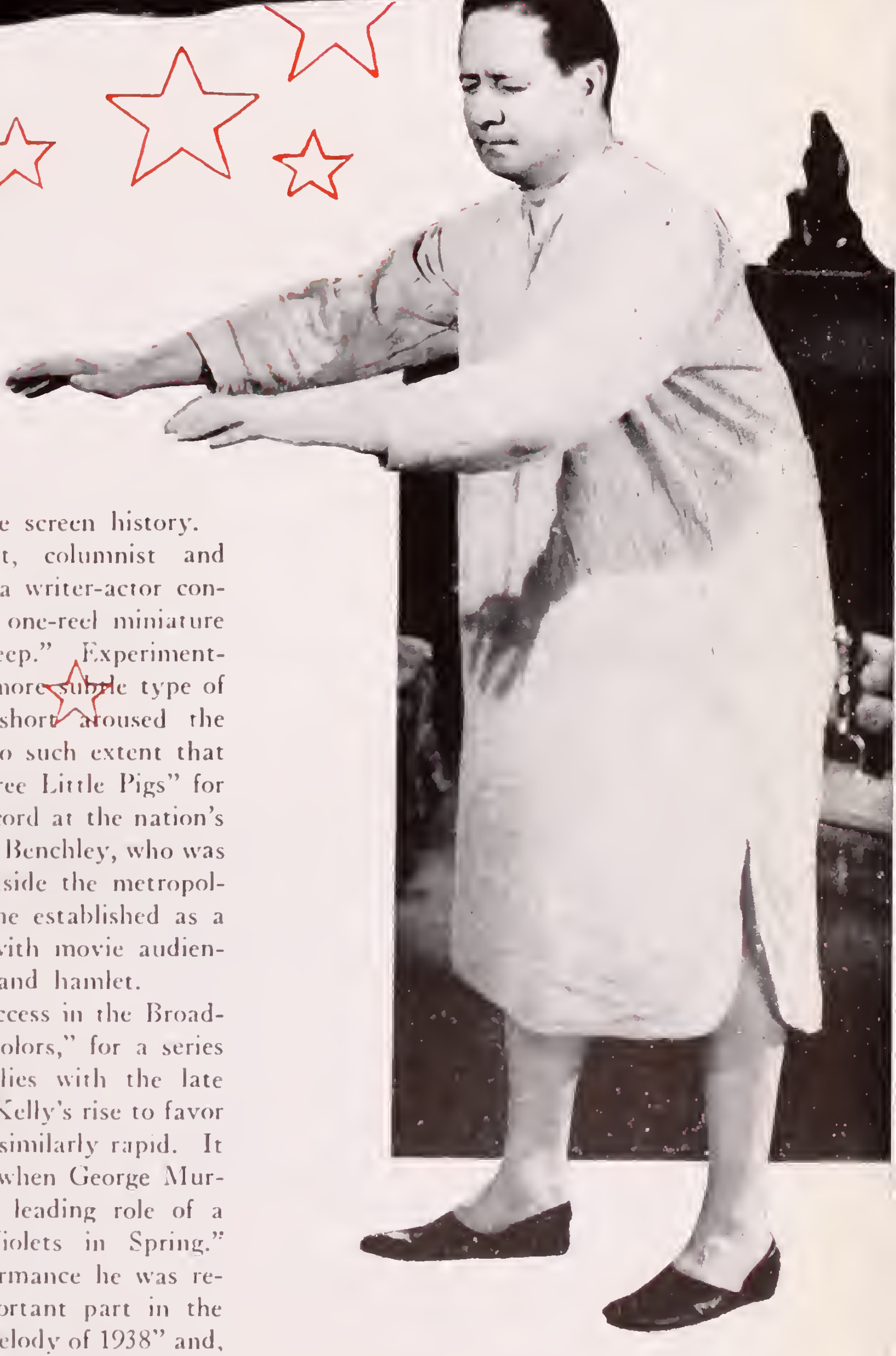
That this system has borne fruit is attested by the present magnitude of

Short-cut to

1. Robert Taylor
2. Judy Garland
3. Robert Benchley
4. Deanna Durbin
5. George Murphy
6. Patsy Kelly

All skyrocketed to fame in M-G-M Junior Features

STARDOM



the stars this plan has produced, all of whom, theoretically, owe everything they are today to MGM shorts. Among those who must thank their lucky shorts for their subsequent success in features are such imposing names as Robert Taylor, Judy Garland, Deanna Durbin, Robert Benchley, Patsy Kelly and George Murphy.

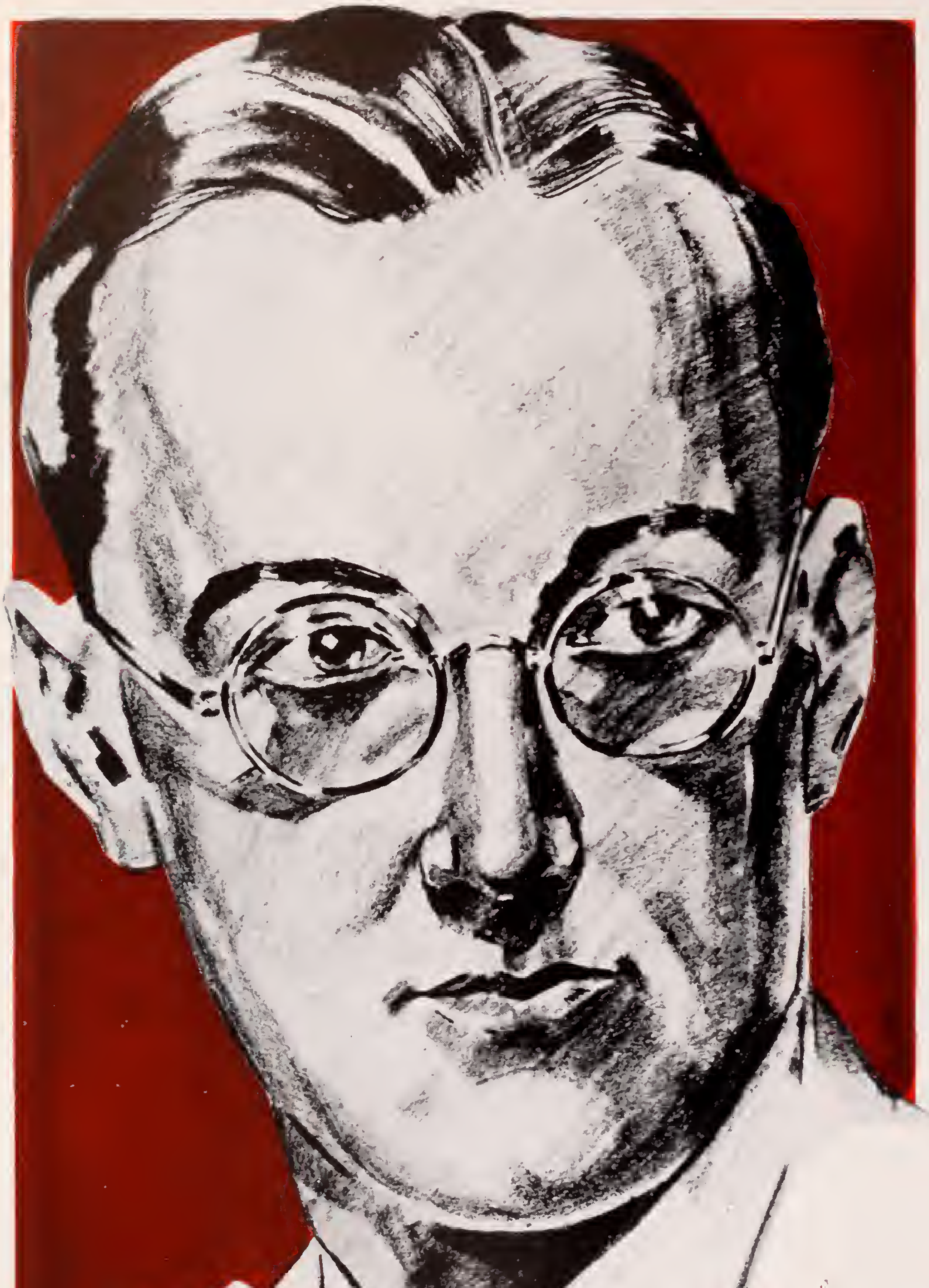
Robert Taylor first saw the light of the projector's rays in a two-reeler, "Buried Loot," the first of the Crime Doesn't Pay series. Cast in a sympathetic role as a young bank teller who sought to outwit the law by embezzling $200,000, hiding it and accepting a light sentence as punishment, Taylor became an overnight discovery. Struck by the forcefulness of the role and Taylor's adept portrayal, theatre audiences began to talk about this boy and the inevitable fan mail began to pour into the Studio.

After less than a year of preparatory training in the Studio dramatic school, two thirteen year old girls stepped before the cameras for the first time in their lives in the tabloid musical "Every Sunday." Their names were Judy Garland and Deanna Durbin and their success has since become screen history.

Benchley, humorist, columnist and critic, was signed to a writer-actor contract and put into a one-reel miniature entitled "How To Sleep." Experimenting with a new and more subtle type of screen humor, this short aroused the nation's enthusiasm to such extent that it came to rival "Three Little Pigs" for the all-time shorts record at the nation's boxoffices. Moreover, Benchley, who was then little known outside the metropolitan area, thus became established as a favorite personality with movie audiences in every village and hamlet.

Signed after her success in the Broadway revue "Flying Colors," for a series of Hal Roach comedies with the late Thelma Todd, Patsy Kelly's rise to favor with movie fans was similarly rapid. It was only a year ago when George Murphy was cast in the leading role of a two-reel musical, "Violets in Spring." Because of this performance he was rewarded with an important part in the current "Broadway Melody of 1938" and, as a result, he stands today with Fred Astaire as one of the two most popular male dancing stars of the screen.

Pete Smith's Fan Mail Rivals Garbo's . . . .
Yet He Has Never Been Seen On The Screen!



Holly

Hollywood, land of paradoxes, boasts a star who has never appeared before a camera, yet whose fan mail rivals many of the screen's most stellar personalities.

Theatres everywhere put his name in electric lights along with the Garbos and the Gables, but he is a star that cannot be found on the screen, not even with the aid of the new 200-inch lens on the top of Palomar Mountain.

Such is the paradoxical position occupied by Pete Smith, star of the one-reel "Pete Smith Specialties," released under the Metro-Goldwyn-Mayer banner, whose peripatetic humor can extract laughs from anything ranging from a hunk of roast beef to Trautwein's Table of Logarithms.

Film fans cry for him, yet the weeping fails to drag Pete Smith out of his seclusion. Theatremen have tempted him with tantalizing sums for personal appearances and virtually every Studio has offered him important comedy roles but Pete steadfastly choses to be heard but never seen.

"If I were an actor I would have to work under the hot lights of the Studio all day. That would interfere seriously with my golf at Palm Springs. And bad as my game is, it is still golf at Palm Springs," soliloquizes Pete. "Under my present system of working, I am at the Studio as seldom as possible. When a picture is completed I am always on my way to the desert with a portable projection machine, a cutter and cans of celluloid. There I usually work in the shade of a Joshua tree during the cool nights and sleep and golf during the hot days. This does not make sense — but neither do my pictures."

With his unique treatment and presentation of short subjects, Pete Smith has pioneered in a new type of entertainment. He is best known for his trick of making shafts of humor to embellish otherwise dull situations. In instructions

MEET

wood's Mystery Man

on cooking, for instance, he remarks that "You put the duck in the upper berth of the oven"; in describing the heroine of a burlesque melodrama, he stated that "Minnie was poor but particular," and referred to the villain as "a wolf in cheap clothing." In an Indian ball game, he introduced "Chief Hassenpfeffer, with a fighting heart and a floating kidney"; and in the same short he remarks that "what this country needs is a good five cent box of cigars."

One of Hollywood's most astute showmen as a result of years of practical experience in the publicity field, Pete Smith has only one limitation in his choice of subject matter for his shorts — each and every one must possess definite interest and appeal, which, in the vernacular of the movies, means "boxoffice." His consistent adherence to the policy of making boxoffice potentialities his first consideration in deciding upon material is reponsible for the wide distribution Pete Smith shorts receive, even in double feature situations ordinarily closed to shorts. His tenacity and singular success in overcoming every vestige of sales resistance common to shorts has made him the Donald Duck of the shorts producers.

Pete's resourcefulness in grappling with any sort of problem was manifest early in his career. He was born in New York at Fifty-first Street and Second Avenue, "in the shadow of the third ash can from the left," as he naively describes it. Gus Smith, his father, a cooper by trade, later moved to the colorful and combative Hell's Kitchen section at Fifty-eighth Street and Tenth Avenue, opposite the gas works, where Pete spent his boyhood among a lot of cozy characters, many of whom made names for themselves — on police blotters.

Shy, frail and terribly near-sighted, Pete never threatened to become a heroic figure in the neighborhood gang affrays. "The rocks would come at me and I'd feel 'em, but I couldn't see 'em," he explains.

The railway yards were his playground, the Hudson River his swimming pool and Central Park his idea of Heaven. He learned to swim in the time-approved manner of the kids of the neighborhood. Older boys seized him and threw him from the end of the Fifty-eighth Street dock into the oily waters of the Hudson, between two sewer outlets — both were very busy at the time! Just before he hit the water Pete heard his launchers say, "If you come up you'll be able to swim. If you don't come up, you won't." Much to Pete's surprise he came up — and he's been an up-and-coming guy ever since.

Graduated from business college in the midst of the panic of 1907, our hero was bitten early by the bugaboo of show business when he found a job taking dictation for the secretary of the White Rats, a vaudeville actors union. He worked up to the position of advertising solicitor and review writer for "The Player," the union's weekly publication, but on the day of his promotion the paper went out of existence.

"The Billboard," flourishing theatrical trade paper, looked like a good haven for a storm-tossed ex-advertising solicitor so Pete went to see the editor. "What do you know about motion pictures?" was the editor's opening gun. "Nothing," our hero replied. The statement was startled out of him before he could think of a fast line. "That's fine," said the editor, "you are now our motion picture critic."

Left with a few free evenings each week and impatient to make quicker strides in show business, Pete decided to organize an orchestra — which he also knew nothing about. He elected to play the drum. Since all of the striving musicians had other jobs and little time for rehearsal, they frequently practised on the way to their bookings. Sometimes they would take the last car in a subway train, ask the other passengers to move down, and they went to town. "That's how swing music was born," Pete will gravely assure you.

Meanwhile, not taking the job too seriously, Pete was making good as the Billboard's movie critic. But just a week

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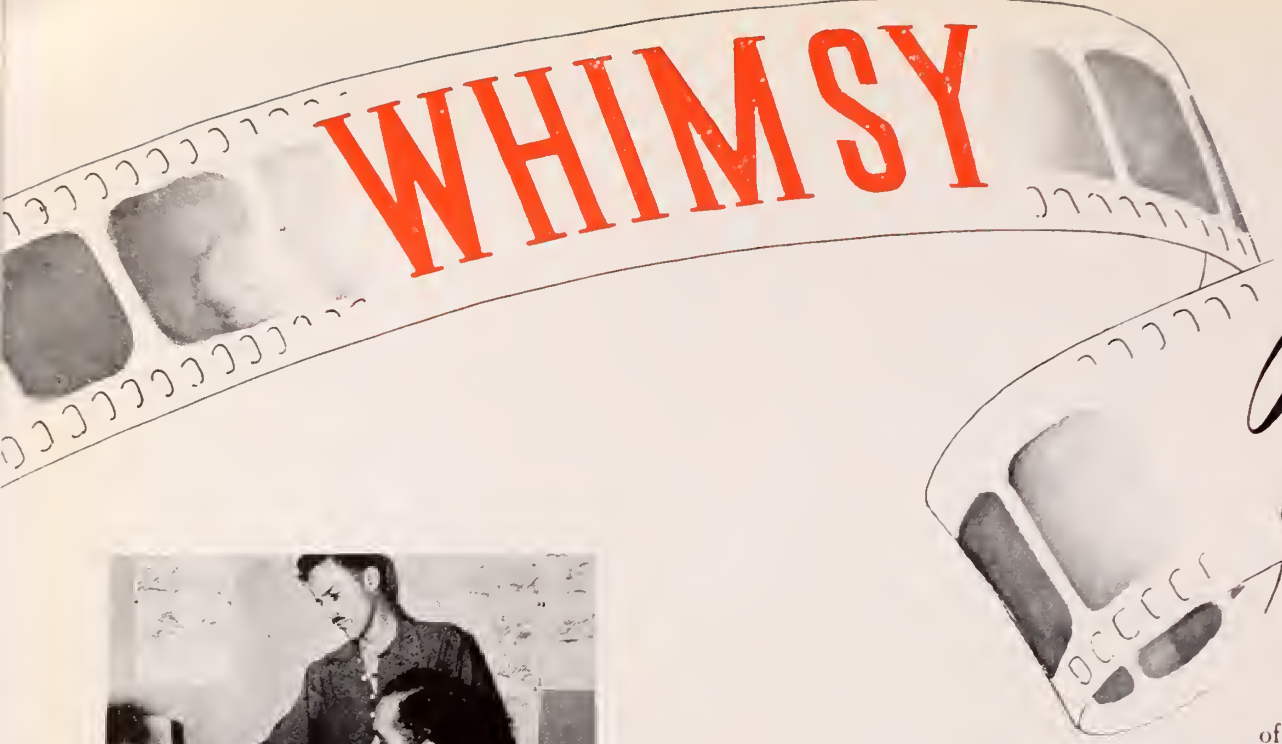
WHIMSY By The



After forty unbroken years of unprecedented popularity in the comic strips of five hundred American newspapers, Rudolph Dirks' famous characters of Hans and Fritz, the Captain, Momma and Inspector, in "The Captain and the Kids," will be made to live in motion pictures by Metro-Goldwyn-Mayer, by means of the ever popular animated cartoons.

One hundred artists and technical specialists will lapse into temporary scientific insanity to accomplish the purpose.

Fred C. Quimby, Metro-Goldwyn-Mayer's general manager of short subjects, has assembled his staff and the presentation of these new comic screen stars in the theatres of the world is scheduled to take place in December.

In selecting the Kids, Metro-Goldwyn-Mayer was guided by a year's survey in Loew's Theatres and other chains throughout the world, to determine the type of character most popular with regular patrons. Their development as motion picture stars has been no less painstaking.

1. From the story outline, director and "story layout man" plot the action and plan the backgrounds which starts the cartoon thru the mill.

2. Now the characters start to move as the animator draws the characters again and again on separate sheets. It is the action moving from drawing to drawing that produces animation.

3. Director and musical director must work hand in hand every step of the way so that both music and action are perfectly timed and synchronized.

4. A skilled cameraman (with camera overhead) puts the drawings on film by photographing stacks of cells on which the action is drawn. The background, fitted underneath the action drawings may be still or moving as required.

The elements that go into the making of new cartoon stars are infinitely more complex than the creation of a Garbo, a Clark Gable, a Robert Taylor or a Jeanette MacDonald.

To the uninitiated observer, this animated cartoon studio is a modified madhouse. To those behind the scenes, it is probably the most scientific and meticulous organization in the big motion picture-making plant.

Those given to computing figures and laying various things end to end, would have a Roman holiday in a cartoon studio such as that just established at Metro-Goldwyn-Mayer. Screen tests mean a million strokes from a hundred pens and more than fifteen thousand individual camera "takes" go into the making of a completed picture, as compared to mere hundreds from which a screen epic is selected.

Producing animated cartoons is a highly technical occupation. The creation of the stories, ideas, characters and action might be slightly irrational. One might perceive artists, at work, making faces at themselves in mirrors to catch certain expressions, and going through other odd antics as an aid to creation, but, behind it all, there must be precision developed to the nth degree and a fundamental knowledge that has set cartoon men apart in Hollywood.

In assembling his staff that was to create "The Captain and the Kids," Quimby had to find men who combined knowledge of acting, animation, music, timing, tone quality, color and the actual mechanics of animated pictures.

Jack Chertok was placed in charge of production, and C. G. Maxwell, veteran animated cartoon specialist, was selected by Quimby as production supervisor and technical adviser. Harry Hershfield, creator of the comic strip favorite, Abie the Agent, was drafted as chief story man.

Others on the staff are three directors, story and gag men, a musical director, cameramen, sound technicians, cutters and an army of artists that include eight animators, eight assistant animators, thirty painters, eight "in-betweeners" and as many "opaquers." For the pur-

Mile

M-G-M Establishes Cartoon Factory To Animate Famous Comic Strip "The Captain And The Kids"

oses of chronology, explanations of the "in-betweeners" and "opaquers" will be left until later. Suffice it to say that they are a very vital part in the process of bringing Hans and Fritz to life.

The motion picture birthplace chosen for these comic wonders of three generations on the Metro-Goldwyn-Mayer lot, is in itself something to cause a general lifting of eye-brows. Built almost entirely of glass to provide the necessary light for artists, it is two stories high and occupies half an acre on the west end of the studio grounds. In it is a complete theatre with sound projection equipment, quarters for more than fifty artists, cutting rooms, a technical laboratory, music department with recording facilities, writers' and directors' rooms, and a "sweat box," where tests are screened, studied and in seventy-five per cent of the cases, discarded.

Now, the process of making the first production of "The Captain and the Kids" begins. Under normal conditions, it will take from four to six weeks to photograph and, when completed, will be about 700 feet in length, requiring between seven and eight minutes to run on the screen.

A special artist is drafted for translation of the characters of Hans and Fritz, the Captain, Momma and the Inspector from the newspaper cartoon strip to the screen. A complete line-up of all the Dirks characters, drawn to scale, and showing comparative sizes, is delivered to every man who has a hand in the actual drawing of them for the camera.

Story material, gags and routines were written and discussed for weeks. Sketch artists had made thumbnail drawings of sections of the story and illustrated the gags, which are reduced to uniform size and arranged in rough continuity for a careful discussion by the entire story group.

The actual "writing" of the script is the next step. It is drawn up on large music sheets, with bars and music format. This is the job of the director, who prepares the continuity from material supplied by the story and gag men. It is set down in bars or frames to correspond with each individual small photograph that goes to make up the completed picture story on the film production.

The expression "every move a picture" applies to nothing so accurately as the creation of cartoon screen productions. Every move is actually a single picture. Everyone in a cartoon organization must think exclusively in individual pictures, including the musical director and dialogue men. Timing is the important thing in every phase of the work. Lines of dialogue and bars of music are reduced to the number of frames or pictures they require in the film. It is the sequence, speed and slight variation of positions of the characters in each succeeding frame as it is flashed on the screen, that makes the characters move. Co-ordination gives sense to the completed work.

Working constantly with the director is a "story layout" man. He plans the background, plots the line of action or animation and sketches the areas in which the figures move. He helps to plan camera angles, the speed of moving backgrounds and the continuity. His sketches are in rough form and are traced and finished before they are passed on to the animators.

From this point on, the job is one for the technical experts, artists and cameramen.

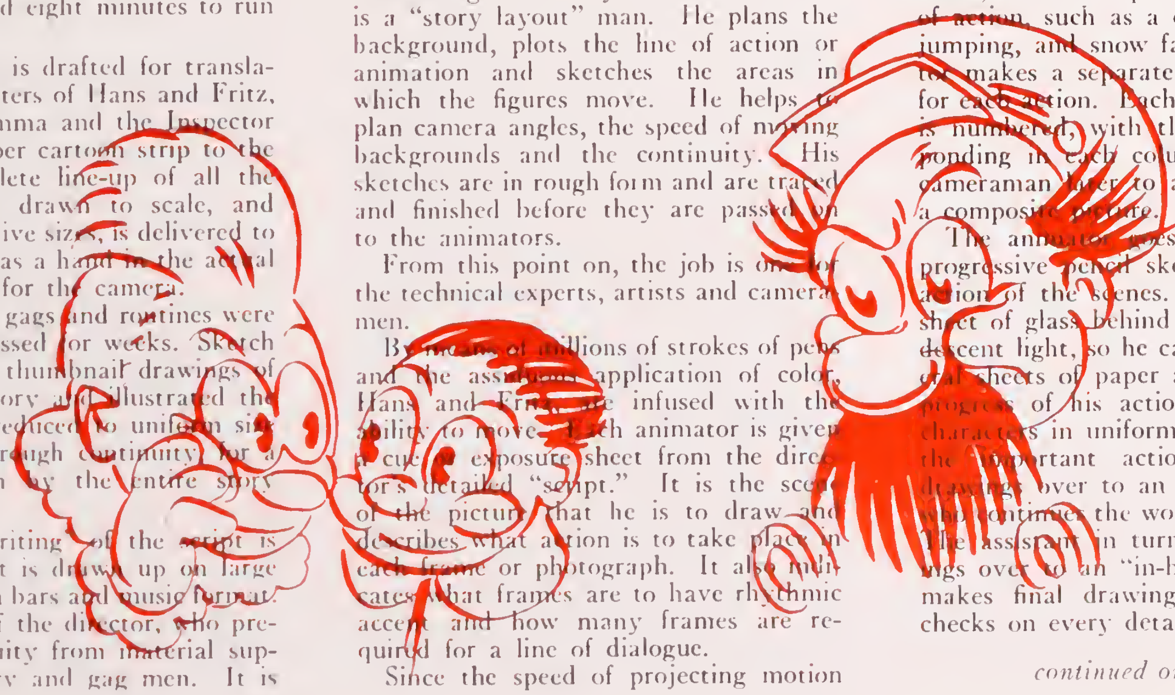
By means of millions of strokes of pens and the assiduous application of color, Hans and Fritz are infused with the ability to move. Each animator is given a cue or exposure sheet from the director's detailed "script." It is the scene of the picture that he is to draw and describes what action is to take place in each frame or photograph. It also indicates what frames are to have rhythmic accent and how many frames are required for a line of dialogue.

Since the speed of projecting motion picture film in a theatre is ninety feet a minute and there are sixteen frames in each foot of film, the rapid calculators can figure that a 700-foot production will require the sketching, inking-in, coloring and photographing of 11,200 individual pictures of the Captain, *et al.*

But to return to the artists at work. With so many men contributing drawings to the completed picture, every stroke of fifty pens must register accurately. Therefore, every sheet of paper used — they're known as exposure sheets — is of uniform size, 9 x 12 inches, and is punched with three holes that fit metal pegs on the drawing-boards, known as register points. Layout men, animators, tracers and cameramen must all have identical sets of these pegs to keep drawings in the right positions.

The exposure sheet is divided into columns, each to represent a different bit of action, such as a dog moving, a boy jumping, and snow falling. The animator makes a separate series of drawings for each action. Each drawing in a series is numbered, with the numbers corresponding in each column, to enable the cameraman later to assemble them into a composite picture.

The animator goes to work, drawing progressive pencil sketches to show the action of the scenes. He works over a sheet of glass behind which is an incandescent light, so he can see through several sheets of paper at once, noting the progress of his action and keeping his characters in uniform size. He sketches the important action and turns the drawings over to an assistant animator, who continues the work and adds details. The assistant in turn, passes the drawings over to an "in-between" man, who makes final drawings in a series and checks on every detail.



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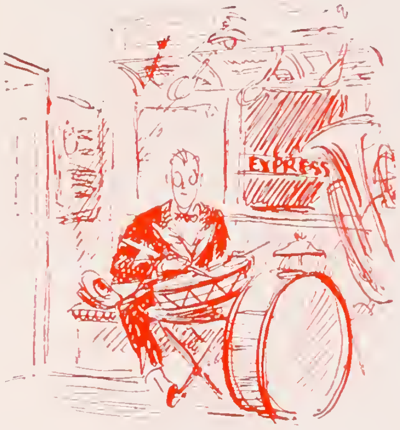
Hollywood's Man of Mystery *Cont'd.*

after he had talked the editor out of a five dollar raise, his job went out from under him again. Decreasing revenue made it necessary to reduce the staff. Pete, being the last man in, was the first man out.

After a glowing review he had written of a Hobart Bosworth picture, Pete had been showered by thanks and cigars and told by the film company's manager that the review showed the fine touch of a natural-born press agent. So Pete took the job and thus became assistant to the dean of press agents, the late Harry Reichenbach. Here was a field in which Pete's versatile soul could really assert itself and in the years that followed he mastered all of the tricks of the trade and invented a few new ones.

At the behest of Douglas Fairbanks, then the biggest star in pictures, Pete undertook to make New York "Robin Hood" conscious. Under the gentle urging, Fairbanks shot arrows from the roof of his hotel. One, especially well aimed, punctured the rear anatomy of a furrier peacefully at work in an open window of an adjoining building. The resultant flow of headlines was copious.



After joining Metro-Goldwyn-Mayer, Pete's fine Italian hand was behind the stunt of sending Leo the Lion by airplane across the country from California to New York. The fact that lion and plane cracked up somewhere in the wilds of Arizona did not lessen the stunt's publicity value.

His transformation from press agent into producer was brought about by the death of his friend Joe Farnham. Farnham had been scheduled to write a series of short films and Pete was drafted to fill his place.

Pete's hobbies are golf, nervous breakdowns, hearts, and his family, the former Marjorie Ganss and their son 16 year-old Douglas, named after the elder Fairbanks. The great problem of his everyday life is to find new places to put his feet since he always exhausts all possible positions on desks and chairs during the first fifteen minutes of any conversation. The temptation to play the drum in night club orchestras (a holdover from the old days), to dance his own version of the rhumba with the aid of a bath towel, and to sing dramatic parodies, are well-nigh irresistible. He likes freshly sharpened pencils, bicarbonate of soda, "The Road To Mandalay," football games, practical jokes, punctuality, the California desert and new typewriter ribbons.

To date he has produced well over a hundred short subjects for M-G-M and his voice, as a result, is familiar to half the population of the world; forever belying the old adage that actions speak louder than words.

Whimsy By The Mile *Cont'd.*

While all this is going on, there are other phases of the production taking form. The musical director is writing a musical score, working closely with the director, so that it will tally with the detail sheets for time and effect. The sound technician is recording dialogue for the characters and sound effects. He must work closely with the animators on dialogue, so that the artists will know exactly what their characters are saying and how many frames it takes to say it. Facial expressions must match that dialogue and synchronization of mouth movements and words must be perfect. Special background men are at work sketching the locales through which the action of the story passes.

When the drawings of the scene have been completed, the cameraman shoots an action test on a strip of film in the sequence prescribed by the script. If this is satisfactory for action it is turned over to the technical department for checking on sound synchronization, camera effects, uniformity of clothing and every other possible detail in drawing.

Hans and Fritz, the Captain and Momma and the Inspector by this time are not only moving personalities, but are on the verge of being made articulate.

However, they must put on their Sunday clothes and that is a pretty difficult operation in any family.

The scene next goes to the tracing and opaquing department, a division of the animated cartoon process composed of trained girls who trace the drawings on thin sheets of celluloid in black ink and paint the characters with special opaque colors.

These celluloids are known as "cells" and, while they are being traced and painted, the background artists take their penciled outline drawings of backgrounds and duplicate them in gray washes or water colors on heavy paper.

Now, the cameraman is ready to shoot the final production. Armed with a stack of finished colored cells, a finished colored background, and a checked and corrected exposure sheet, he goes to work. His camera is arranged to shoot downward over a special table. It is loaded with regular motion picture film, but is geared to photograph only one frame at a time.

The background drawing is laid on the table and over that are placed several transparent cells representing the positions of the characters. A sheet of glass in a frame, operated by pneumatic force, presses them flat and one frame of the completed picture is photographed. The glass frame is lifted and another set of celluloids representing the characters in a slightly varied posture is placed over the same background and photographed. If the scene calls for the characters running, the background is moved slightly to give the illusion of covering territory. This is called a "pan" shot. The photographic operation is repeated with each drawing that is to blend into the completed scene. It must be done more than 11,000 times before the production is finished.

Still, the cartoon has no sound, but the musical director has written the score, the musical arrangements have been made and, if singing is required, he has had lyrics written and the vocalists rehearsed.

The picture is "scored" or set to music, which is recorded on a separate sound track. To insure accuracy in timing, the orchestra wears earphones through which the players hear a perfect metronomic beat.

The sound effects and dialogue, also perfectly timed, are recorded on another sound strip.

These three negatives — the action, music and dialogue with sound effects — are now combined into a finished print.

Hans and Fritz, the Captain, Momma and the Inspector are moving, talking, albeit not breathing, personalities. Their first picture is a reality.

With the work of animators, assistant animators, in-betweeners, tracers, opaquers and background artists, it has taken approximately 45,000 drawings to make them come to life.

Multiply that by thirteen if you feel so inclined, because that is the number of productions that will be made in Metro-Goldwyn-Mayer's "Captain and the Kids" series, and you have a vague idea of the amount of art work that will be done to put over Hollywood's latest candidates for screen stardom.

You will hear plenty about Hans and Fritz and the Captain and you probably will come to recognize their voices as you have other popular cartoon characters, but you probably will hear nothing of a complete human cast that has been placed under contract to supply those voices.

And, the next time you sit in a plush upholstered divan in your favorite million dollar theatre and, after laughing your head off for ten minutes at a cartoon picture, feel constrained to remark: "The guys who make those things must be crazy" — just reflect and think what a tough job it is for the producers to handle the maniacs in this animated madhouse.

SHORTS AROUND THE WORLD

BY CHARLES COHEN

Hollywood producers may complain about the overwhelming indifference with which short subjects are received in America but never can it be said that American shorts are not taken seriously by the rest of the world.

Just as the short subject's growing tendency toward factual presentations reflecting current customs and conditions in American life has brought them increased attention in America, so has this new trend increased their importance in the eyes of many nations abroad — but for entirely different reasons.

In Holland, for example, the populace worked up such excitement about Our Gang comedies that an official ban now keeps them out of the Netherlands altogether. Why? Well, it seems that the Gang series dramatizes the antics of a typical group of youngsters such as might be found in almost any given block in the average American city. And the Dutch, whose children are reared in strict discipline and early usefulness, want no such playful ideas put in the heads of their young.

In direct contrast is the European reaction to Metro-Goldwyn-Mayer's Crime Doesn't Pay series in which the moral is proven by showing how various types of criminals who seek to outwit the law always end up behind the bars. Because of the preponderance of crime news emanating from here, and the cycle of gangster pictures which always glorified the criminal, America has been built up in the European consciousness as a nation controlled and operated by gangsters. Since this series of shorts, in a large measure, corrects such misconception they are welcomed by every nation. With the exception, that is, of Java and Singapore. Both former penal colonies, they want no part of them.

One runs across strange rules and stranger censorships in foreign countries. In Lithuania, for instance, it is required that the name of each player be spelled phoneticall so that the native pronunciation is always the same as the original. Thus the names of Robert Benchley, Pete Smith, Spanky McFarland, *et al*, are never maltreated orally. But they must look pretty funny in Lithuanian, even to the Lithuanians.

While the Fitzpatrick Traveltalks receive a wide distribution in the foreign field, it is a fact worth noting that they achieve their greatest popluarity in the countries they depict. Quite the reverse is true in America where audiences express a strong preference for the foreign reels and the domestic travelogue as a consequence is virtually extinct. M-G-M officials attribute this to the foreigners relative lack of travel opportunities and also to the greater degree of nationalism which prevails in other lands. Political prejudices is another factor frequently affecting the distribution of the travel reels. At the present time it is conceivable that China, for reasons of its own, may refuse to admit shorts dealing with the scenic beauties of Japan.

Holder of the all-time boxoffice record in the foreign market is M-G-M's third dimensional novelty reel, "Audioscopiks," in which audiences holding colored spectacles to their eyes could see all kinds of objects literally jumping out of the screen. Because of its nature, no dialogue whatever was needed to maintain its effectiveness. After all, a baseball bopping you on the nose, or a syphon of seltzer water squirted in your eye would be just as exciting in any language.

Many have wondered whether the Benchley or the Pete Smith subject loses its effectiveness before non-English speaking audiences. Do they get the full benefit of a Smithian wisecrack; a Benchleyesque idiom?

The answer is, they do. In Paris, Barcelona and Rome M-G-M maintains sound-recording studios where native stage, screen and radio stars make translations into the required language, carefully adapting every phrase and syllable in the difficult process of synchronization. Thus do the Frenchman, the Italian and the Spaniard all laugh as heartily at a Benchley dissertation.

But even with Benchley mouthing some foreign tongue with the greatest of fluency, his shorts do sometimes run into difficulties. Such as when a small country like Colombia in South America will suddenly and positively refuse to accept any more Benchley's. And their perfectly good reason is that Mr. Benchley's humor is a bit too much for them. For the life of them, they simply cannot understand what Benchley is driving at. They dislike to talk about it, but if Mr. Benchley himself should press them for an answer they will confess that they think he is completely crazy.

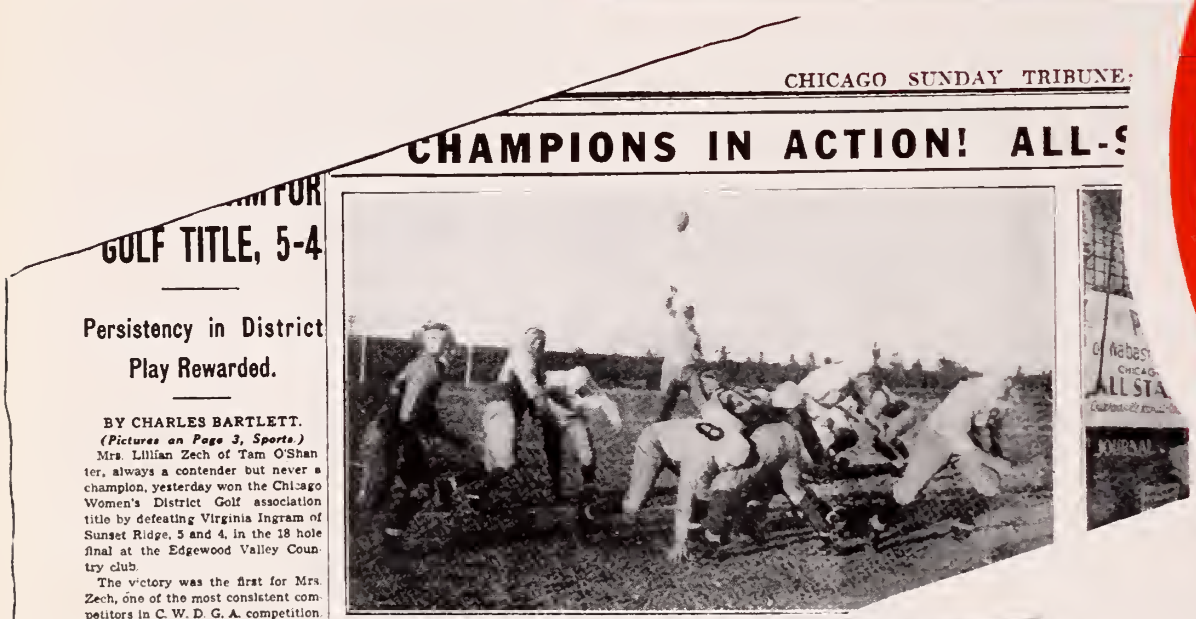
Crime Doesn't Pay Pictures Give Java and Singapore The Shudders

Natives Of Colombia Convinced That Benchley Is Crazy — But In A Very Serious Way

No other short subject can compare with the window tieup record rolled up by M-G-M's two-reeler dramatizing the Constitution of the United States, "Servant of the People." One after another, the nation's biggest stores have given this short the benefit of their best display efforts. Latest addition to the list is New Haven's number one department store, the Edw. Malley Co., reported by Manager Bob Russell of Loew's Poli Theatre.

Exhibitors who remain unconvinced of the high degree of showmanship put behind M-G-M's short product might give a thought to the fact that the appearance of this picture at the height of the Administration's celebration of the Bi-Centennial of the signing of the Constitution is something more than a coincidence.

SHORTS SELL SEATS



CHICAGO SUNDAY TRIBUNE:

CHAMPIONS IN ACTION! ALL-S

GOLF TITLE, 5-4

Persistency in District Play Rewarded.

BY CHARLES BARTLETT.

(Pictures on Page 3, Sports.)

Mrs. Lillian Zech of Tam O'Shanter, always a contender but never a champion, yesterday won the Chicago Women's District Golf association title by defeating Virginia Ingram of Sunset Ridge, 5 and 4, in the 18 hole final at the Edgewood Valley Country club.

The victory was the first for Mrs. Zech, one of the most consistent competitors in C. W. D. G. A. competition. The defeat thwarted the attempt by Miss Ingram, who won the 1936 championship at Westmoreland, to become the first title holder to repeat in seven years.

Mrs. Zech, after halving the first three holes, won the next five for her margin, both at the turn and for the match. The Tam O'Shanter veteran was three over par for the fourteen holes played.

Miss Ingram Wild Of

Miss Ingram w

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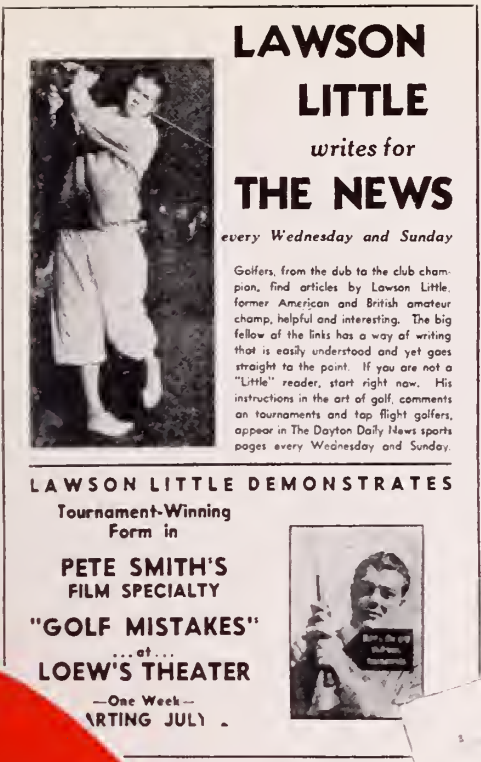
Arnie Herber, sensational passer of the Green Bay Pa will oppose College All-Americans at Soldiers' field the the motion picture short, "Pigskin Champions."

Always alert to the seat-selling possibilities of shorts, Joe DiPesa, publicity director for Loew's Boston theatres, carried out a press book suggestion when he gave away a dog in connection with his showing of "Wanted — A Master." Photo, right, is effective display in the State Theatre lobby.

LOEW'S
Pete Smith's WANTED A MASTER
LOEW'S STATE ORPHEUM
WANTED A MASTER
PETE SMITH WANTED A MASTER

Typical of the many unusual newspaper breaks received by the season's first football subject, is the attention "Pigskin Champions" got on the highly prized sports pages of the Chicago Tribune. A special screening arranged just prior to the film's opening at the Chicago Theatre resulted in breaks such as the one reproduced here being used in connection with the build-up for the Tribune's annual All Star Game.



LAWSON LITTLE

writes for

THE NEWS

every Wednesday and Sunday

Golfers, from the dub to the club champion, find articles by Lawson Little, former American and British amateur champ, helpful and interesting. The big fellow of the links has a way of writing that is easily understood and yet goes straight to the point. If you are not a "Little" reader, start right now. His instructions in the art of golf, comments on tournaments and top flight golfers, appear in The Dayton Daily News sports pages every Wednesday and Sunday.

LAWSON LITTLE DEMONSTRATES

Tournament-Winning Form in

PETE SMITH'S FILM SPECIALTY

"GOLF MISTAKES"

...at...

LOEW'S THEATER

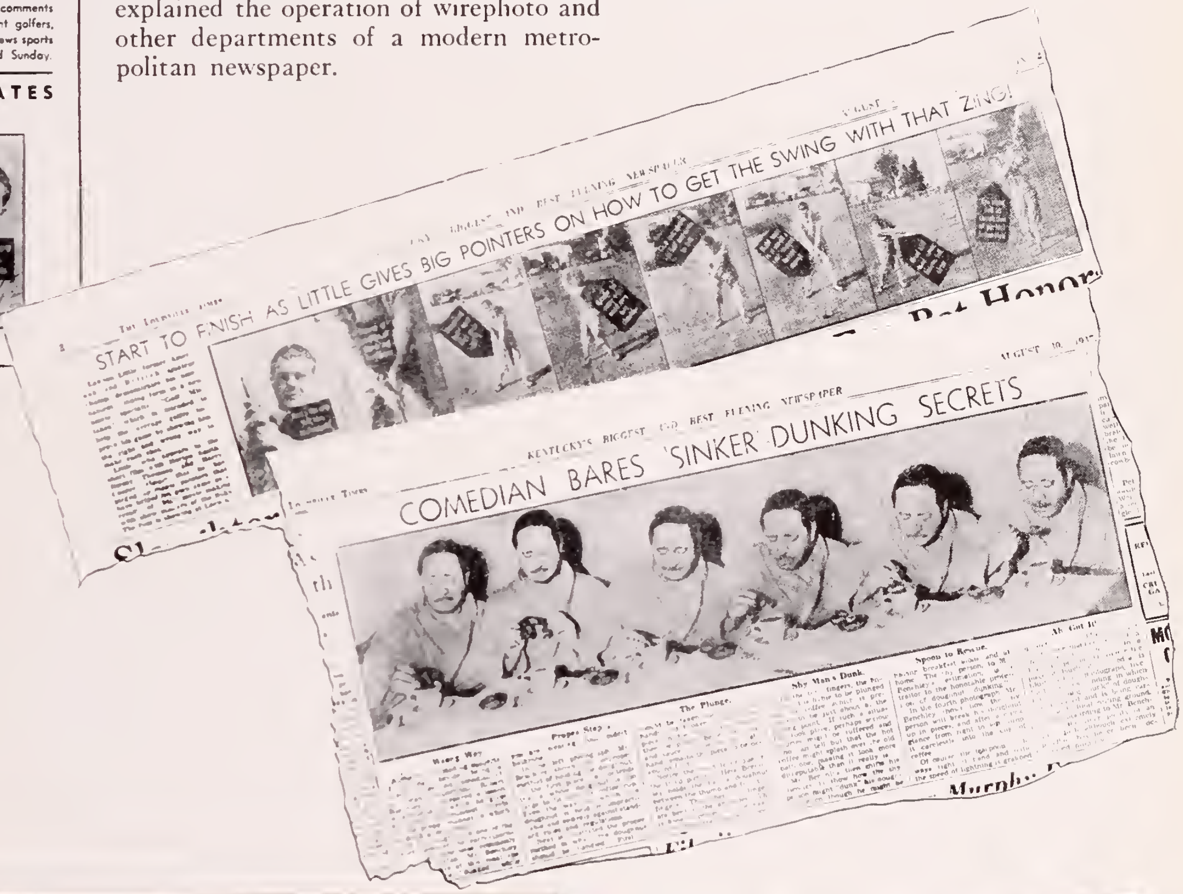
—One Week—

ARTING JULY

That short subjects do frequently contain promotion possibilities not found in features is demonstrated by this quarter-page promotion ad which "Golf Mistakes" got for Manager Martin Burnett, of Loew's Theatre, in the Dayton Daily News. Nice, what?

This is not the first time shorts have been the means of landing choice promotion ad space for Manager Burnett. Outstanding was his series of promotion ads in the Daily News on the Pete Smith subject "Behind the Headlines," which explained the operation of wirephoto and other departments of a modern metropolitan newspaper.

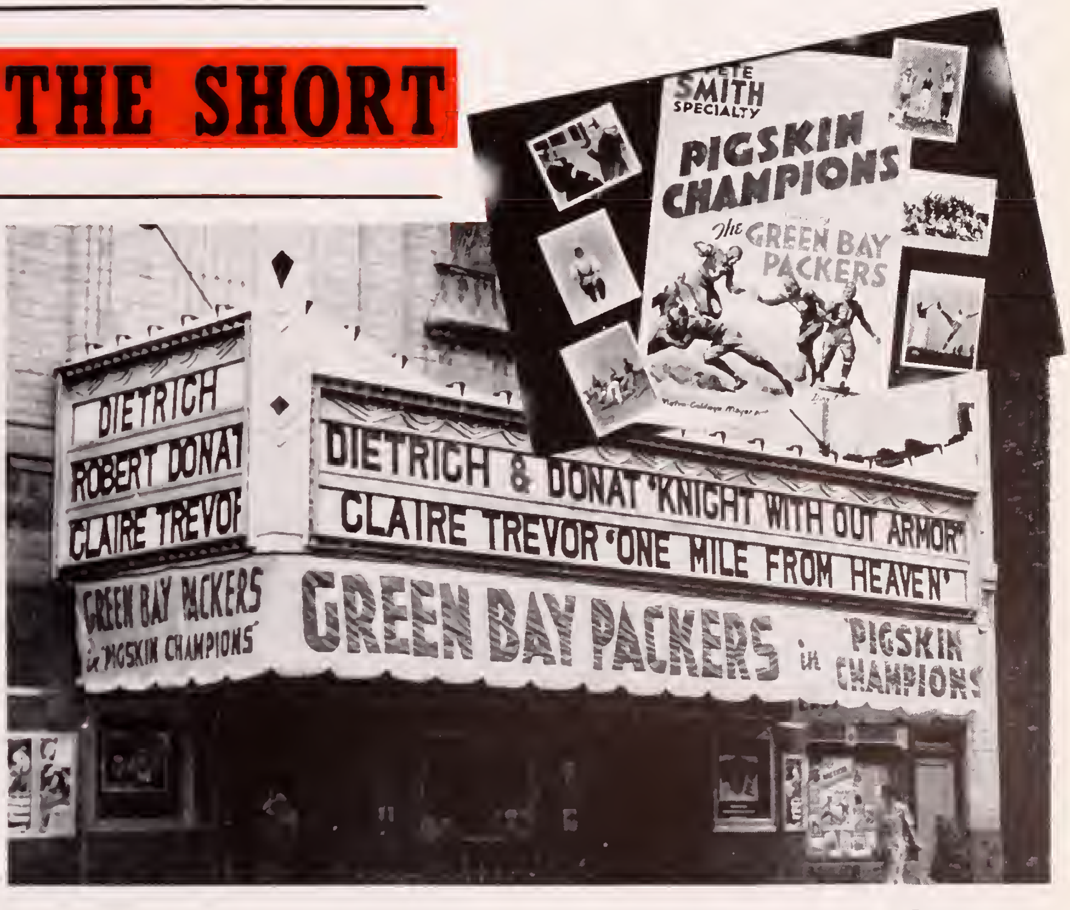
Manager George Hunt, Jr., and Assistant, B. E. Fry, of Loew's State Theatre, Louisville, Ky., get in a short punch at every opportunity. Shown here are feature art strips on Benchley's doughnut dunking for "How to Start the Day," and Lawson Little's illustrated pointers from "Golf Mistakes," both of which landed across seven columns in the Louisville Times. These strips, incidentally, were both supplied gratis to exhibitor's as a part of M-G-M's special service on shorts.


START TO FINISH AS LITTLE GIVES BIG POINTERS ON HOW TO GET THE SWING WITH THAT ZING!
KENTUCKY'S BIGGEST AND BEST EVENING NEWSPAPER
COMEDIAN BARES 'SINKER' DUNKING SECRETS
The Plunge.
Shy Man's Dunk.
Spoon to Rescue.
Proper Step.

THEY SOLD THE SHORT

A short subject got top billing when "Pigskin Champions" was world-premiered at Green Bay, Wis., home of the national pro champs featured in the film. After a campaign highlighted by forty-odd columns of newspaper space, Manager Vic Geisel credits the short for one of the biggest weeks in the history of the Orpheum Theatre.

Geisel's campaign on this short subject won for him the "Smart Showmanship" plaque in the competition conducted by Standard Theatres Corporation.


PETE SMITH SPECIALTY
PIGSKIN CHAMPIONS
The GREEN BAY PACKERS
DIETRICH
ROBERT DONAT
CLAIRE TREVOR
GREEN BAY PACKERS in PIGSKIN CHAMPIONS
DIETRICH & DONAT 'KNIGHT WITH OUT ARMOR'
CLAIRE TREVOR 'ONE MILE FROM HEAVEN'
GREEN BAY PACKERS in PIGSKIN CHAMPIONS

The Short of the Month

SELECTED FOR ITS WIDESPREAD BOXOFFICE SIGNIFICANCE

Now comes the biggest little picture in the history of Hollywood.

Record production schedules like the three years spent in filming "The Good Earth," fade into nothingness compared to this ten minute picture which required ten months to make — a month of work for each minute it appears on the screen! As a short subject, Pete Smith's "Romance of Radium" is a saga.

Little is known of radium. Still less has been written. That's why Metro - Goldwyn - Mayer's commentator wanted to make the first motion picture of the most dangerous substance known to man, the miracle mineral which is at once the Jekyll and the Hyde of the scientific world.

With his aides Richard Goldstone and Gayle Gitterman, Smith studied every available text on the magic mineral; consulted any number of scientists, doctors and physicists. Submitting the results of his exhaustive research, the Studio refused to touch the picture because of the lack of legal verification of many points involved. Determinedly, Smith set out to double check all facts and he finally won the Studio's okay. But it was the technical problems of production which almost prevented his dream coming true.

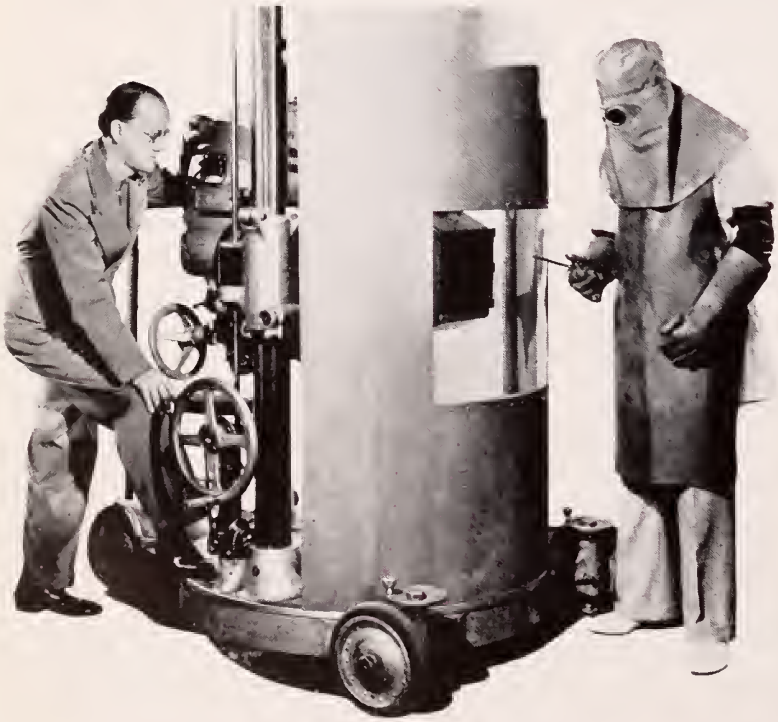
Smith was now faced with the almost insurmountable task of providing adequate protection to safeguard every worker on the set from the deadly radium rays. Elaborate suits, fabricated of lead and wool, were made, to be worn by anyone who might come in contact with the radium emanations. Hoods, made of the same material and lined with pure lead, protected the heads and faces of the workers, containing specially prepared glass "eyes" which permitted the wearer to look at the radium. The hands and fore-arms were covered with gauntlets flexible enough to permit the wearer to use his hands freely. Thus protected, the workers looked like grotesque figures from a nightmare, but they were able to move about on a set which contained enough radium to kill every man and woman in the United States.

As an added precaution, the Studio took out blanket insurance covering every worker and the radium itself was insured for $250,000 by Lloyds of London.

The camera was the next problem. At first it was planned to operate the camera by remote control, but since this was impractical, a shield, made of lead and containing a glass panel, was constructed. The glass protected the camera and the shield protected the cameraman, who in turn, wore the unique equipment provided.

Production was almost halted when pictures made of radium with an ordinary camera showed that film, subjected to radium emanations, became cloudy and diffused and did not register any object clearly. This was a problem for the photography department and after months of work, J. M. Nickolaus perfected a film which would not only withstand radium rays long enough to get a clear picture, but which also contained a preservative which would keep the first pictures of radium intact.

A laboratory, which was an exact duplicate of the Curie's laboratory in Paris in 1900, was built at the studio and everything was ready for the actual filming of radium. Suspense entered the scene. No one knew what radium would look like in pictures. The day radium was "shot" the film was rushed to the laboratory. Pete Smith stayed late that night. When the day's "take" was shown in the projection room, he was satisfied. He had made the first motion picture of radium.



A PET
SPE

Rom

RA

The story of radium is as d
matic as the methods used
filming the miracle mineral.
wasn't discovered until 18
when Professor Henri Becque
a French scientist, found th
uranium salts gave out a d
glow. He rushed to the labo
tory of the Curies and duri
the next two years, they work
together reducing native ore
uranium salts and further
ducing the salts to radium.
1900, they secured their fi
pure radium, a light, ash-colo
substance which gave off a c
tinct glow in a darkened roo
They didn't know what th
had. They did not realize t
radium was deadly. That
could take life as surely as
bullet. It wasn't until Becque
developed a bad inflammat
on his side that the danger
qualities of radium were first
covered. He had been carry
a vial of radium in his waist
pocket just above the spot wh
his side was burned. Mme.
rie was intrigued with this
covery. She applied a bit
radium to her arm in one
the most heroic deeds in the
nals of medicine. At the sa
time, she learned that only ra
um could cure a radium bu

SMITH
ALTY

nce of
IUM

hat saved Becquerel's life.

It was this discovery which d to the use of radium in the eatment of diseased tissues.

Many lives have been sacriced in research on radium. In 'annonsburg, Pennsylvania, six nen were seated around a table pon which reposed a small vial f radium salts. One of the men neezed. They all threw off their lothes, bathed, shaved their eads, cleaned their nails — to o avail. Only one man, Dr. uther Gable, an eminent authrity on radium, survived that eadly siege.

Pete Smith offers many intersting facts which his research as unearthed on radium.

Contrary to public opinion adium is not contained in lead apsules, but the substance itself placed in a platinum or gold eedle. This needle is kept in lead capsule and the capsule laced in a mammoth safe, made f lead. There is only a pound nd two thirds of radium in the orld. This has kept the progress in research at a standstill, for it requires a terrific endowment to handle the mineral. A gram of radium is valued at $20,000, an ounce more than a million. It requires from 40 to 400 tons of ore to provide one gram of radium.

Radium is used by the United States Government in testing armor plate. It cuts through a foot-thick sheet of steel disclosing the tiniest flaw in the metal.

It brings out the real brilliancy of diamonds while absolutely deadening fakes. It has been used in agriculture; the proper use of radium increasing crops three-fold.

Eight months of work to bring the first motion pictures of radium to the screen has been a scientific as well as an entertainment project in adding to the meagre store of information at present possessed on a magic mineral which has cost the lives of many but which promises to become one of the most humanitarian forces of the future.

EXPLOITATION

With the natural curiosity surrounding the rarest and most valuable mineral on earth heightened by newspaper reports of radium deposits in America's Mojave desert, plus the appearance of a series of articles on the life of Mme. Curie, radium's early discoverer, in the Saturday Evening Post, "Romance of Radium" comes to the screen charged with boxoffice timeliness.

Newspapers throughout the country carrying feature stories telling of the seemingly insurmountable production problems overcome in making this subject have already given "Romance of Radium" an advance landslide of publicity such as has been seldom equalled by important features. It remains with you to direct this advance interest to your boxoffice.

Because the principal interest in radium from a scientific standpoint lies within the medical fraternity, arrange for a stunt preview screening of your picture right in your leading local hospital or medical school. Such a background will add color to the stories your newspaper will run on this event. Quotations from local medical authorities in attendance on radium in general and your film in particular will provide a further angle for newspaper copy.

Possessed of definite educational qualities, this is a short subject with a special significance in local school circles. Contact the superintendent and department heads for announcements of your playdate in classrooms. Perhaps a system of special showings can be worked out by which school children can attend in a body under a group plan of admission.

As a newspaper art break, get yourself photographed receiving the film at a local airport or railroad station. With a caption explaining that this shipping case contains $250,000 worth of radium — on motion picture film anyway; this will make interesting feature art for your paper.

Local bookstores and public libraries will be natural allies in your campaign for "Romance of Radium." Because your film will create added interest in their biographies on Mme. Curie and other radium research figures and for their many scientific volumes on the subject, you will find them more than willing to aid you in attracting attention to your film with book inserts, bulletins, window and counter displays and mail announcements.

It PAYS to tell a lie

M-G-M SEEKS TO FILM LIES OF A NATION IN WHOPPERS CONTEST TIEUP WITH . . .

Liberty MAGAZINE

Believe it or not, Hollywood is short on liars! At any rate, this fabulous city of make-believe, where the manufacture of myths is a major industry, has issued a call for outside talent.

Metro-Goldwyn-Mayer's short subjects impressario, Pete Smith — who admits that he cannot tell a lie himself — is opening the gates of Hollywood to America's most talented tall story tellers through a nation-wide Whoppers Contest to be completed this month in Liberty magazine.

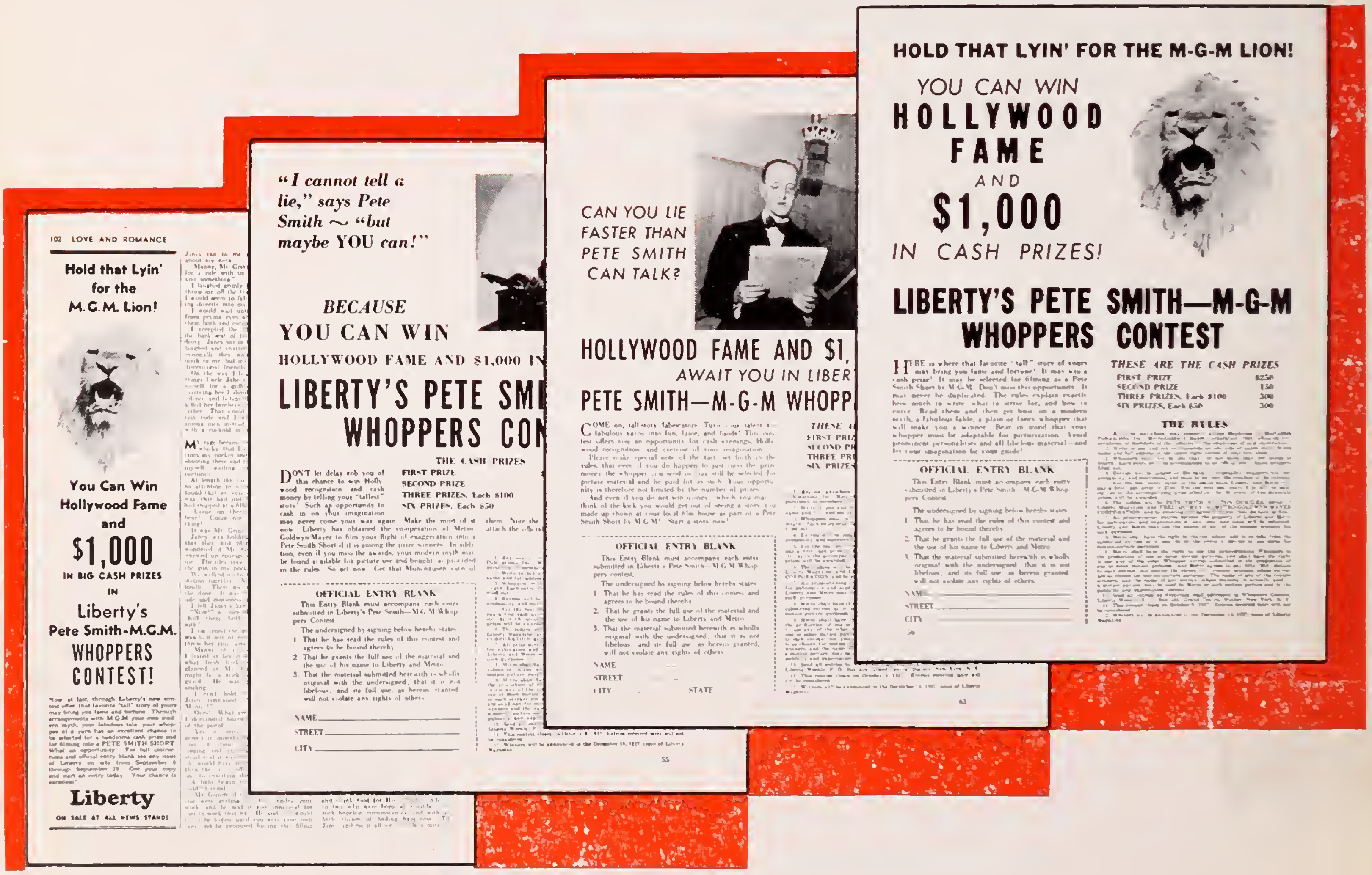
It seems that Smith, who eternally seeks the unusual for his inimitable "Pete Smith Specialties," now wants to perpetuate on motion picture film the lies of the nation, for the edification, and he hopes amusement, of this and future generations.

Joining forces with Smith in his mammoth lie-hunt, Liberty is offering a total of $1,000 to be awarded for the eleven best Whoppers submitted, each of which, if sufficiently adaptable, will be dramatized and incorporated in the novel one-reeler Smith will produce. Entries are to be judged on the basis of exaggeration, improbability and merriment and are required to be entirely original with the entrant.

Actually, the canny Smith has his eye mainly on the tremendous circulation figures of Liberty and its affiliated publications of the McFadden group which he is counting on to generate no end of advance interest and boxoffice support for his picture.

In addition to a series of full pages in Liberty which were read by 2,500,000 each week, display advertisements announcing Smith's Whoppers idea also appeared in McFadden's True Romances, circulation 900,000; Movie Mirror, 468,000; Love And Romance, 436,000, and Radio Mirror, 135,000. Adding these figures we get the quite imposing total of 4,439,000 readers who will have been informed of Pete Smith's forthcoming picture through one issue alone of these publications.

But the Smith arithmetic does not stop there. With 7,023 theatres playing his shorts, even you can figure that this makes an average of 634 potential patrons for this film in each and every theatre throughout the country. And figures don't lie!



102 LOVE AND ROMANCE

Hold that Lyin' for the M.G.M. Lion!

You Can Win Hollywood Fame and $1,000 IN BIG CASH PRIZES IN Liberty's Pete Smith-M.G.M. WHOPPERS CONTEST!

Liberty

ON SALE AT ALL NEWS STANDS

"I cannot tell a lie," says Pete Smith ~ "but maybe YOU can!"

BECAUSE YOU CAN WIN HOLLYWOOD FAME AND $1,000 IN

LIBERTY'S PETE SMI

WHOPPERS CON

THE CASH PRIZES

FIRST PRIZE

SECOND PRIZE

THREE PRIZES, Each $100

SIX PRIZES, Each $50

OFFICIAL ENTRY BLANK

NAME

STREET

CITY

55

CAN YOU LIE FASTER THAN PETE SMITH CAN TALK?

HOLLYWOOD FAME AND $1,

AWAIT YOU IN LIBER

PETE SMITH—M-G-M WHOPP

OFFICIAL ENTRY BLANK

NAME

STREET

CITY STATE

63

HOLD THAT LYIN' FOR THE M-G-M LION!

YOU CAN WIN **HOLLYWOOD FAME** AND **$1,000** IN CASH PRIZES!

LIBERTY'S PETE SMITH—M-G-M WHOPPERS CONTEST

THESE ARE THE CASH PRIZES

FIRST PRIZE	$250
SECOND PRIZE	150
THREE PRIZES, Each $100	300
SIX PRIZES, Each $50	300

THE RULES

OFFICIAL ENTRY BLANK

NAME

STREET

CITY

Campaigns on Current Releases

M-G-M'S SUPER SHORT SERVICE TO MAKE 'EM PAY WHEN YOU PLAY

File for Future Profits

AN M-G-M MINIATURE

The Rainbow Pass

as told by CAREY WILSON

For the first time in the hisory of the American screen a omplete Chinese theatrical preentation has been filmed in Holywood.

Except for those who dwell in ities which have a Chinese population large enough to support Chinese theatre, and those forunate enough to witness the performances of the great Chinese actor, Mei Lan-Fang, during his tours of America, comparatively few Americans have seen a Chinese play.

In the Metro-Goldwyn-Mayer one-reeler "Rainbow Pass," Carey Wilson's swift and brilliant comments this time enlighten us on the Chinese Drama, a form of entertainment which has existed for thousands of years.

Unreal, fantastic and slightly ridiculous to the Occidental eye, the highly stylized, conventions of the Chinese Drama are anything but fantastic and meaningless to the 400 millions of China's teeming population. We learn that the dull, stolid, expressionless Chinese peasant has, beneath his mask-like exterior, the soul of a poet, the gift of imagery, the power of imagination.

From his labor in the fields of his farm he gleans a few copper coins — not much, measured in western standards, but a sizeable sum to the hard-working peasant. Starved for beauty, Chung, the peasant, will pay his precious coins to witness a few moments of romance, drama, beauty; to live, vicariously, with the characters in the play.

He enters the close, packed auditorium, cloudy with the smoke of ceremonial joss sticks, fragrant with the smell of cooking foodstuffs, reeking with the odor of unwashed bodies. But to Chung it is the gates of paradise. For a few hours he can lose himself in enjoyment of the drama.

Wilson explains the Chinese theatre and the drama. The stage, we see, is devoid of scenery. The property man is on the stage all the while. The orchestra sits on the stage. Those two chairs represent mountains.

The setting is the Rainbow Pass, and the offering "Hung-i-Kuan," an old, old play, founded on an incident in the seventh century of Chinese military history. Chung and every Chinese has seen it innumerable times, as they have every play in the Chinese repertoire. They go to see it again and again, much as the Occidental attends the same operas season after season to witness the skill and artistry with which old or new favorites perform the same play.

To Chung's eyes, through his imagery, the chairs become snow-covered mountains; the gap between is the historic pass, guarded by the fortress. Hsin-Wen-Li, a mighty warrior enters, announces himself, tells the situation and what he intends to do about it. He is guarding the pass against his enemy, Wang-Pai-Tang.

EXPLOITATION

Inviting a delegation of local Chinese to take time out from watching the war reports to attend a screening of "The Rainbow Pass" at your theatre will make an interesting angle for newspaper publicity. Their comments about the picture will add to the story.

With the current appeals for funds to aid Red Cross and other relief activities in the Chinese war zone, why not utilize your Chinese picture for benefit purposes. One thought might be to show your film to a small select group of contributors who would pay $25 each to attend. This is another natural newspaper feature angle.

Everyone interested in the drama is a potential patron for "The Rainbow Pass." Because Carey Wilson tells more about this ancient Oriental art in one reel than could be gleaned from reading many books on the subject, all dramatic clubs, Little Theatre groups and high school and college drama classes should be contacted to announce your showing.

Because of this film's dramatic and educational import, arrange with your newspaper to invite a dramatic or history professor from a local high school or college to write a special review for "The Rainbow Pass."

The wide assortment of Chinese merchandise, art objects, etc., sold by various types of merchants offers many opportunities for window tieups with this first motion picture reproduction of a Chinese play.

$50,000 Sneeze Costs Lives Of Five Men

The story of the sneeze that illed five men is part of the istory of radium, which has been dramatized in the Pete Smith Specialty, "Romance of Radium."

Dr. Luther Gable and five other men who had reduced 500 ons of carnotite to a gram of radium weighing only 1/32 of an ounce stood looking at the iny patch of white dust in their plant at Cannonsburg, Pa. Suddenly, one of the men sneezed. Gable leaped to protect the radium-dust. But he was too late.

Galvanized into action, the others slammed down the windows, yanked the door shut and began to divest themselves of heir clothing. The radium was worth $50,000 — but there was more than that at stake. Death loated in the air; death to anyone who inhaled the minutest particle of the floating dust.

Swiftly the men donned gauze masks and pulled smocks over heir naked bodies. They burned heir clothing, swabbed down everything in the room with acid, washed out their hair and yebrows. All but seven percent of the radium was recovered. But he remainder did its deadly work.

One by one they died. Only Gable remained. By some mircle he escaped inhaling a paricle. Today he is still working in the field of radium research.

One Reel Film Requires $250,000 Insurance

As a protection against any sort of loss, Pete Smith, screen commentator, insured a large quantity of radium used in a short subject for $250,000.

The policy, with Metro-Goldwyn-Mayer Studios named as beneficiary, was issued by Lloyds of London through Arthur Stebbins, Los Angeles agent of the firm.

In addition to the $250,000 policy, Smith also took out blanket insurance protecting every unit worker on the picture, which comes to the .... Theatre ....

The larger policy protecting the radium was insurance against any form of mishap, including loss through fire, unavoidable accident or burglary.

Smith took out the policies because of the value of the precious metal which was used in "Romance of Radium," one of his Metro-Goldwyn-Mayer Specialties, and also because of the danger to workers.

Radium dust is one of the most dangerous forces known to science and causes death if even the minutest quantity enters the body.

The radium used in the film was kept in a bank vault during production and taken to the studios each day in a special armored car. A crew of detectives were on hand to guard the sound stage when the company was shooting.

A CRIME DOESN'T PAY SUBJECT

Give Till It Hurts

WITH

JANET BEECHER • CLAY CLEMENT • HOWARD HICKMAN

Exposing the highly organized fake charity racket, "Give Till It Hurts," latest featurette in Metro-Goldwyn-Mayer's Crime Doesn't Pay series, deals with one of the major problems confronting law enforcement agencies today.

Insidious in its appeal to rich and poor alike and preying upon the noblest of human sentiments — the desire to help our neighbors — the American public pays a yearly tribute of one hundred million dollars yearly to this pernicious and merciless form of criminal activity.

Disclosing the inner workings of the charity racket, "Give Till It Hurts" is a story based on actual circumstances which also demonstrates to its audience a means of discriminating between authentic charity appeals and those that are fake promotions.

Gaffney and his wife Cassie, posing as rich philanthropists, introduce themselves at the Douglas Clinic by proffering a check for $1,000 to aid in the maintenance of that over-burdened institution.

Filled with gratitude, Dr. Douglas admits to them that the support his institution receives from the Charity Chest, a reputable community organization, is insufficient to meet the demands put upon him by an increasing line of charity patients.

Having thus gained his confidence, the pair manages to persuade the doctor to lend his name to charity drive which they volunteer to conduct in behalf of his institution. Dr. Douglas agrees to the proposal because of his severe need for additional funds although in doing so his connections with the Charity Chest are automatically severed.

This leaves Gaffney with a clear field and he loses no time in launching a gigantic city-wide campaign for funds, obtaining the support of various civic leaders, installing a crew of high-pressure telephone solicitors and organizing a group for house-to-house canvassing.

As the drive progresses, Dr. Douglas has purchased an "Iron Lung," or respirator which is necesary to save a little patient's life. He then goes to Gaffney for funds to pay for this and other purchases. Although a total of nearly one hundred thousand dollars has been amassed in donations, the racketeer tells him that no money has yet been derived from the drive.

Before a check-up can be made, Gaffney prepares to skip town, taking with him all the funds that have been collected for the good doctor's clinic. But an alert police force, aided by federal investigators, rounds up the entire crew in the nick of time. An intelligent judge and jury sends them to the penitentiary for a long term. And once again this series of pictures which have been hailed by J. Edgar Hoover, chief G-Man, as one of the principal weapons in this country's war on crime has proven the moral that crime does not pay.

EXPLOITATION

Because they are vitally interested in any effort to expose illegitimate appeals conducted in the name of charity, a screening for your city welfare director and heads of your local Community Fund organization will result in seat-selling endorsements for "Give Till It Hurts."

Added support for your showing can be obtained by offering Community Fund workers an opportunity to stage a preliminary drive in your theatre lobby. After seeing how contributions can get into wrong hands, patrons would be offered a pledge card stating their promise to submit all future donations to the Community Fund.

Elimination of charity racketeering is a civic problem in which every newspaper is actively interested. Explain to your editor how your picture is designed to enlighten the public on this subject and ask him to assign a feature writer to cover the preview of "Give Till It Hurts."

With the influence of the Community Fund behind you, here is your opportunity to blanket the entire downtown section with posters utilizing the copy thought "See 'Give Till It Hurts' — Then Give To The Community Fund." Here is an open sesame to your town's best windows, delivery fleet truck banners and street car dash boards.

A PETE SMITH SPECIALT

Jungle Juvenile

Add the names of Pete, Ditto and Shorty to the ever-growing roster of juvenile stars of the screen.

They make up the movie's newest and oddest starring combination, with a brand of comedy there's never been the like of and a dramatic talent that's in a class of its own.

Ditto and Shorty are a pair of chimpanzees and Pete is the three year old son of Mr. and Mrs. Harry Behn of Los Angeles, and the three of them make up the entire cast of the Pete Smith Specialty, "Jungle Juveniles."

Reception of their first screen vehicle augurs a lengthy and successful career for this strange trio. Little Peter Behn's debut has been hailed by Metro-Goldwyn-Mayer executives as the
most impressive and promis
initial appearance of any ch
actor. As for the monks, wh
the jungle setting is admitte
a natural for them, it is clain
that the two can also han
dress parts, character roles, h
vies and romantic leads.

A junior Tarzan tale of a ba
boy lost in the woodlands w
meets up with two frien
chimps that temporarily ad
him, feeding him bananas a
cocoanuts and take him to th
tree-top home, this short typi
the Smithian penchant for
unusual. By putting words
the mouths of the monkeys a
talking for the boy as well, Sm
manages to deliver his us
quota of giggles and guffaws.

EXPLOITATIO

For an advance lobby stu
here is your opportunity to
vive that never-failing attenti
getter — a cage of live monk
borrowed, for a credit card, fr
a local pet store.

Another less familiar mon
stunt, guaranteed to make
newspapers, is bringing a d
gation of monkeys from a lo
zoo to witness a private prev
of your picture. Newspaper
terest in this stunt can
heightened by having a lo
psychologist present to obse
the monkeys reactions as t
watch their brethern on
screen.

Cooperate with your news
per in staging a show of unus
pets. Children who possess p
outside the ordinary dog and
variety are asked to bring th
at a given time to your thea
lobby where winners will rece
guest tickets to see "Jun
Juveniles." This can also
staged at a department st
where merchandise prizes wil
added.

Another variation of the ab
stunt might be to have
newspaper invite all rea
owning monkeys to be guests
the preview of "Jungle Juv
iles." Of course, they would
required to bring their mo
with them in order to be adr
ted — and photographed for
newspaper.

Remember also not to ov
look displays in every pet s
window.

"Iron Lung" Added To Studio "Props"

Hollywood's legendary resourcefulness was demonstrated again when an "iron lung" respirator was needed for certain scenes in Metro-Goldwyn-Mayer's latest Crime Doesn't Pay featurette, "Give Till It Hurts."

In all of Southern California, there are only six of these "lungs." There are three at the County Hospital, one at the Children's Hospital, one in San Diego, and one in Pasadena. There is also one at the Carrie Tingley Hospital for Crippled Children at Hot Springs, New Mexico.

Naturally, all these "lungs" are in constant demand because of their ability to save human life and not even the movies infamous "prop" department would attempt to borrow one of these "lungs" for any purpose but to save a life.

But the fact remained that a "lung" was needed and immediately, all of the great construction resources of the Metro-Goldwyn-Mayer studios were set to work. Plans were drafted, models were made, and finally an "iron lung" was made for the production.

A MINIATURE MUSICAL COMEDY

Sunday Night At The Trocadero

Sunday night at the Trocadero!

As famous as Hollywood it- lf, it is the big evening of the eek at this Sunset Boulevard ndezvous of the stars, goal of urists and focal point of the lm colony's night life. Glam- ous personalities of the screen, idio and stage celebrities are thered for the Sunday night tertainment which has become institution in filmland.

On Sunday night the floor is irned over to anyone and eryone who wishes to parade s ability for the benefit of e assembled motion picture lent scouts, studio executives d agents who attend these ses- ons regularly looking for the w faces that are life blood to e movies. On this particular inday night everybody is there usual and, in addition, there Producer Louis Lewyn who s brought with him a Metro- oldwyn-Mayer camera and und crew to record the entire oceedings.

As the camera trucks around ese gilded surroundings the audience sees a glittering assembly of Hollywood's first citizens at play. There's Groucho Marx, with Mrs. Marx; Frank Morgan, Stuart Erwin, Frank McHugh, June Collyer, Arthur Lake, Glenda Farrell, Eric Blore, Robert Benchley, Reginald Denny, Nick Foran, Norman Foster, Bert Wheeler, Chester Morris, Toby Wing, Benny Rubin, John Howard, Sally Blane and Margot Grahame — all busily engaged in having themselves a time.

For entertainment the audience sees everything that this distinguished Trocadero audience sees, with Director George Sidney and his camera occupying the choice table in the house.

There's Connie Boswell singing as only Connie Boswell can sing.

There's Lind Hayes, internationally known mimic, giving his impressions of Bing Crosby, Bob Burns, Al Jolson, Lionel Barrymore and other entertainers.

There's the Three Bryan Sisters, juvenile harmony trio; two dance teams, Louis and Celeste and Medina and Mimosa, and the "Troc's" own widely acclaimed orchestra, George Hamilton and his Music Box music. And, of course, the camera does not neglect to get close-ups of the gorgeous girls who comprise the chorus for the finest floor show in Hollywood.

Reginald Denny, as a candid camera maniac, pops up between scenes shooting shots of everybody and acting as an impromptu master of ceremonies.

Altogether the movie audience has a swell time — and without a cover charge!

China In Hollywood

Stage No. 24 at M-G-M Stu- os looked more like a section the Shanghai war zone during oduction of "The Rainbow dy." With nearly one hundred hinese in the cast of the Mini- ure, and many of them patri- chs who had never learned to eak or read English signs such "Exit," "Hands Off," and igh Voltage," had to be re- oduced in Chinese writing, and d sprinkled about the stage.

An interpreter was employed the set, and Director Jacques urneur rapidly learned simple mmands in Chinese, while Jack ung, make-up man, who was o on Irving Thalberg's "The od Earth," spoke enough of at language to handle his arges. Carey Wilson, who acts commentator, became an ad- ct to eating dried watermelon ds and lichee nuts and finally rked up courage enough to ckle the dried duckling, a del- icy esteemed by Chinese icures.

Editor's Note

Obviously, the stories on this and subsequent pages are readily adaptable for use in various types of publicity material.

Because it is infinitely simpler to reduce a longer story into one or several short pieces, for convenience sake, these are written in the more lengthy form.

Also, it is a fact well worth remembering that short subjects, because of their factual nature, frequently lend themselves to excellent newspaper features and the stories here have been written with such reproduction in mind.

Organ Music Is Night Club Innovation

The first swing electric organist and creator of a new vogue in night club music, Gaylord Carter, has become a favorite feature at the Trocadero Cafe, Hollywood rendezvous and locale of the new Metro-Goldwyn-Mayer miniature musical "Sunday Night at the Trocadero."

The small electric organ, easily moved about, is taken around the floor and from table to table to accompany film city celebrities in the Troc audience who contribute to the entertainment.

Use of the swing organ at the Troc is featured in the Metro-Goldwyn-Mayer musical miniature, which presents scenes actually taken on a typical Sunday night at the famous cafe. Carter is featured as accompanist to Connie Boswell, whose rendition of several blues songs is a part of the floor show seen in the film.

EXPLOITATION

Arrange with a local club or restaurant to feature a "Trocadero Night," at which time all dinner guests receive guest tickets to attend your showing immediately afterward. You will be more than compensated for the tickets you provide by the amount of newspaper advertising space the club will run to announce this event.

Suggest to local bars and cocktail rooms that they concoct a "Trocadero Special—direct from Hollywood," to be featured during your engagement. Small cards on tables will announce the new drink, dedicating it to your picture.

With an electric organ featured in "Sunday Night At the Trocadero," you have a natural opportunity to tie up with the nation-wide sales campaign now being put behind this comparatively new product. Arrange with a local dealer to display an electric organ in your theatre lobby in return for newspaper ads.

Womens shop and department stores are always eager to employ the glamour that is Hollywood in connection with their merchandise. A window display devoted to "Fashion Suggestions for Sunday Night at the Trocadero," and built around blowups from your stills can be worked out to mutual advantage.

Connie Boswell Imitates Herself For Imitators

When the imitated helps the imitator, that's news!

That is what Connie did for three little girls, the Bryan sisters, who were imitating the Boswell sisters.

It happens in "Sunday Night at the Trocadero," two-reel musical filmed at Filmdom's famous rendezvous for Metro-Goldwyn-Mayer.

Sunday night being try-out night for radio, stage and screen aspirants, the three Bryant Sisters, ranging in age from five to nine, entered their names as imitators of the Boswell Sisters.

But when their turn came, they became frightened by the crowd and fled the floor.

Connie Boswell, who had already acquiesced to requests for a guest song, noted their plight and came to their assistance. She sang with them until they recovered from their stage fright and then let them carry on on their own.

Monkey Business

You can't make a monkey out of a monkey!

Pete Smith discovered this when he thought it was a cute idea to have a pair of chimpanzees witness their own debut on the screen when his one-reeler "Jungle Juveniles" was previewed in the M-G-M Studio projection room.

Bringing the first one in alone, the Chimp appeared to show a spark of interest upon seeing his image on the screen but this interest soon dissolved into boredom. But when the second Chimp was brought in the room the two of them stirred up enough excitement to wake Rip Van Winkle out of a twenty-year sleep.

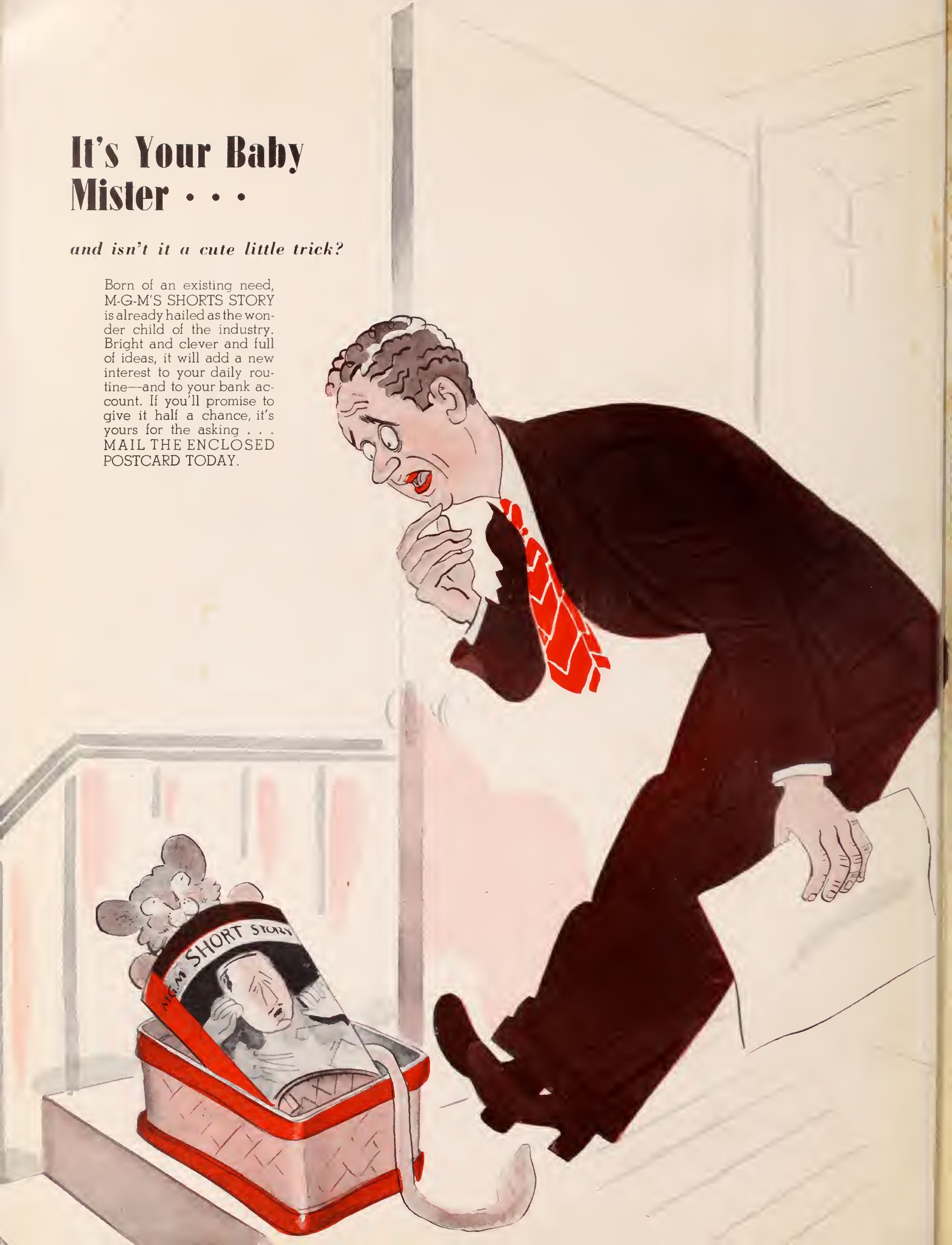
They screeched and scratched. They climbed and they swung on the rafters. They did somersaults and nip-ups. They did everything but tear down the screen — and they attempted that.

Professional jealousy, perhaps, but at any rate Pete Smith now knows better than to invite "two" many monkeys to the same preview.

It's Your Baby Mister . . .

and isn't it a cute little trick?

Born of an existing need, M-G-M'S SHORTS STORY is already hailed as the wonder child of the industry. Bright and clever and full of ideas, it will add a new interest to your daily routine—and to your bank account. If you'll promise to give it half a chance, it's yours for the asking . . . MAIL THE ENCLOSED POSTCARD TODAY.



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Funded by a donation from
John McElwee